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Arbatte, Deneshny 32,
Moscow, October 1, 1914.

Kiev, the largest town of South Russia (the Oukraina), is situated on a ridge, which overlooks the Dnieper, a beautiful large river with picturesque land on its banks. This town played a great role in the past of Russia; Christianity and culture were introduced into the country by its wise ruler, Prince Vladimir (called "Sun-Shine"), who died in 1015. A monument was erected to his memory on the top of a hill in Kiev. Churches, monasteries, various buildings and monuments, all of ancient mold, bring to the mind the events history has to tell about this town. At present Kiev prides itself on having a university, a polytechnikum, a military school and many other schools of various kinds demanded by a cultured people. Nor is that all. For thirty-eight years Kiev has had a musical school (a branch of the Imperial Russian Musical Society), which last autumn was reformed into a conservatory.

KIEV DECIDES.

The necessity of a musical institution of a high order was felt keenly by the inhabitants of Kiev, who are great lovers of music. Many talented young persons wished to study seriously, but the limited curriculum of the musical school did not suffice for a complete musical education on broad principles. They desired a conservatory, an institution which stands in Russia in the same rank with a university, the diploma of which makes a pupil a "Free Artist," and gives certain rights in social and political life in Russia.

The inauguration of the conservatory at Kiev took place in the autumn of 1913 in the presence of Princess Elena Georgievna of Oldenburg, patroness of the Imperial Russian Musical Society in Russia. Last year they had at the musical school ten professors and twenty-four teachers for the great number of 894 students, of which 633 were female. They were divided into 574 for piano study, 172 for singing, 71 for violin, 22 for cello, etc.

HOW IT WAS DONE.

V. Pouchalski was director of the musical school for thirty-eight years. When it was made into a conservatory, he retired and did not accept the offer to continue his work at the new institution. A committee of eighteen professionals and well informed laymen deliberated the question as to what was to be done in order to change the music school into a conservatory. First of all, they agreed to have an authoritative and energetic man at the head of the project. Reinhold Glière was selected and named director of the Conservatory of Kiev.

SOMETHING ABOUT GLIERE.

Glière already had made a name for himself as a composer and conductor. He was born in 1874 in Kiev and educated there. In 1894 he went to Moscow to study instrumentation and counterpoint at the conservatory under Arenski, Taneiev and Ippolitow-Ivanow. After finishing his studies Glière went abroad to Germany. While there he did much to acquaint himself with Western music. He now is a thoroughly equipped and eclectic musician, a highly gifted composer and a skillful conductor, ready in every way to accomplish the great work he has to do at the conservatory at Kiev.

GLIERE'S PLANS.

Glière told the *MUSICAL COURIER* correspondent about his plans and his new activities. "I intend to introduce musical culture into Kiev by the various means the conservatory offers me. Musical education must be raised to the heights it has attained in all other cultured countries. That is the aim I have set for myself and I will strive eagerly toward realizing my ideals. The best professors and teachers are wanted for our conservatory at Kiev, and we will have them. All our studies must be based on broad principles. Our conservatory will hold the position musical institutions of this kind have attained at St. Pe-

tersburg and Moscow. Once Anton Rubinstein said: 'Kiev is a town where singing could be successfully cultivated; its warm and sunny climate must help to develop the beautiful voices I often have heard in South Russia.' Remembering these words of our compatriot and great man, I will give great care to vocal music especially and to the study of opera singing, although the other branches of a wide musical education dare not be neglected."

Reinhold Glière is a man genial, kind, noble in his principles and warm-hearted by nature. As he also is ener-



REINHOLD GLIERE,
Director of the Conservatory at Kiev.

getic and has the power and capacity for organizing, the conservatory at Kiev surely will become an art institution of high rank in the musical world.

ELLEN VON TIDEBÖHL.

BALTIMORE NEWS.

213 Prospect Avenue, Roland Park,
Baltimore, Md., October 23, 1914.

A recital is to be given at Lehmann Hall, on November 5, by Merrill Hopkinson, baritone, and Marguerite Maas, pianist. This performance should be of unusual interest to local musicians; first, because it has been many years since Dr. Hopkinson has given a recital here under his own auspices, and second, because it is the debut recital of Miss Maas in this country. This promising young pianist has just returned from a year of study at the Stern Conservatory, Berlin, where she won many laurels. She will play a theme and variations of her own composition, and Dr. Hopkinson will sing two of her songs. Miss Maas is most fortunate to make her debut with the collaboration of so finished an artist as Dr. Hopkinson, who will present a program of wide range, including a group of German classics. Mrs. Henry Franklin will be the accompanist.

IDA M. SHAW AND GEORGE PICKERING AT MUSICALE.

Walter de C. Poultny gave an informal musicale at his home, on Wednesday evening, October 14, at which the artists were Pawloff, the Russian violinist; Arthur Web-

ner, pianist; Ida M. Shaw, soprano, and George Pickering, tenor. Miss Shaw and Mr. Pickering were the Marguerite and Faust of the Melanno Opera Class production of "Faust," last spring.

SYMPHONY SEASON.

Baltimore will have twelve symphony concerts this year, in place of the usual five or eight; so that the gap left by the lack of an opera season will not be so keenly felt. We will hear the Boston Symphony, the Philadelphia, the New York Philharmonic, and the New York Symphony Orchestras, and the season will begin in October, two weeks earlier than usual.

CHOIR NOTES.

Two new voices are in the quartet at Grace Methodist Church—Sara Williams, soprano, and Jesse Edwards, tenor.

Mrs. Randolph Wilson, contralto, has resumed her work at Grace and St. Peter's. D. L. F.

KANSAS CITY ORGANISTS HEARD IN CONCERT.

War Detains Artists—Symphony Study Programs and Lecture Recitals Announced.

Kansas City, Mo., October 16, 1914.

The Kansas City Association of Organists gave its first public program of the season, Thursday morning, in the Linwood Boulevard Christian Church. Lawrence Robbins opened the program by a scholarly rendition of the sonata, op. 188, by Rheinberger. Margaret Boulter played the "Andante," by Merkel, and "Marche Nuptiale," by Hollins, with good taste. Mrs. George Forsee closed the program with two movements from the Mendelssohn sonata, op. 2, and fugue in D, Guilman. The entire program made a pleasant and profitable hour not only for the professional musician, but also for the amateurs.

Hans Feil gave a concert Friday evening, on the new organ in the Wabash Avenue Christian Church, where he is organist and choir director. He is growing in his breadth and style of organ playing. Particularly interesting was the "Pastoral Suite," by Demarest. At the end of the organ recital the choir gave Noyes' cantata, "The Village Blacksmith."

DESTINN-GILLY RECITAL CANCELED.

Considerable disappointment has been felt here over the cancellation of the appearance of Emmy Destinn and Dinah Gilly, who were to open the Fritchey series of concerts October 27. Mr. Gilly is detained in Europe by the war. However, the series will be opened on the announced date by Johanna Galski and Clarence Whitehill in joint recital. All will rejoice at the opportunity of hearing Mme. Galski again for she is a favorite here. Much is expected from Mr. Whitehill, for the musical public here has read extensively of his triumphs.

SYMPHONY CONCERT STUDY PROGRAMS.

Miss Lichtenwalter has announced her program for the study of the symphony concert programs during the year. Preceding each concert the symphony will be analyzed and played. The following pupils will assist Miss Lichtenwalter in four-hand arrangements: D major, Haydn, Leone Solow; C major, Mozart, Orta O'Neal; F flat major, Beethoven, Mrs. George C. Gray; Italian, Mendelssohn, Nellie Lent; "Rustic Wedding," Goldmark, Virgil Thompson; C minor, Saint-Saëns, Geraldine Shepard; F minor, Tchaikowsky, Nelle F. Troutman.

Sarah Ellen Barnes will give a series of lecture-recitals on the symphony during the season in Drexel Hall.

BOY VIOLINIST IN RECITAL.

Wm. A. Bunsen, violinist, who a year ago came to make this city his home, presented in violin recital, Friday evening, his pupil, Gilbert Jaffy. The boy, only twelve years old, showed an amazing amount of musicianship for his age. While his natural gifts are unusual, yet without the masterly guidance of so excellent a teacher as Mr. Bunsen has proven himself to be, he would probably never have reached the interpretive height he has attained. He gave a splendid exhibition of the fundamentals of good violin playing.

GENEVE LICHTENWALTER.

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FRANCIS MACLENNAN, tenor, Berlin Royal Opera and Hamburg
Opera.

*HANS TANKER, tenor, Royal Opera, Karlsruhe.

CAVALLIERE MARIO SAMMARCO, baritone, formerly Metropolitan Opera
Co. and Covent Garden.

HEINRICH HENSEL, Dramatic Tenor, Hamburg, Stadt Theatre.

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Mme. Karweska Discusses Tschaiikowsky.

Margarete Karweska, the Russian grand opera singer, who is now in New York, was seen recently by a representative of the MUSICAL COURIER and she gave some interesting views upon the difference between Western and Eastern music. Mme. Karweska is a great admirer of the works of Tschaiikowsky and she believes that his work forms the connecting link between the music of the East and the music of the West. She says: "Tschaiikowsky deserves a place of honor with Schumann and Liszt, who were his prototypes, and yet he was an independent thinker, composer and portrayer of human sentiments. Although his name belongs in the category of the Russian school, yet he leaned toward the schools of the West, especially the Italian. It is to the latter nation that he owes his success in lyrics, both song and piano. The Russians are so chauvinistic to their school and adhere so closely to the Oriental coloring and turbulent rhythms,



MME. M. KARWESKA AS AIDA.

that they called him a Westerner. But the blend of the two—the East and the West—is not that the true artist? Who can say that Tschaiikowsky did not derive his pessimistic spirit from the West? A strain of plaintive melancholy, just like a Westerner, followed by an outburst of primeval passion, just like an Easterner, or a Russian, if you please, chase one another in his compositions.

"It is this very spontaneity, this heterogeneous inspiration, combined, of course, with labor, that makes him so popular. But of careful study and detail he is sometimes criticised as lacking.

"It was in opera, that he expected to achieve his ideal, but his temperament and methods ignored his inclination and marked a greater success for him in chamber music any symphony. Yet four of his operas rank high among Russian composers, "Eugen Onegin" and "Pique Dame," "Oprichnik" and "Mazeppa," while "The Enchantress" was given last winter in Moscow. In opera he is too subjective,

so turn to his songs where that element reveals the individual composer in the true light.

"There never was a Russian but understood the human voice; but it is oftentimes necessary to employ the native tongue properly to depict the passion of the music and the charming elegy. Here the Italian lyricism asserts itself. Here his emotional temperament has full play without having to apply itself to the literary aspect of opera. He bears resemblance to Chopin and occasionally there is a likeness to Rubinstein."

**FRANCIS MACMILLEN HAS
RETURNED FROM EUROPE.**

American Violinist Tells Musical Courier Representative
Some Interesting Things About His Stay Abroad—
Opened His Season This Week in Michigan.

Francis Macmillen, the American violinist, is among the latest of his countrymen to return from Europe. He arrived in New York on the steamship Europa of the Italian line, Thursday, October 22, after a two weeks' sail, and was seen a few hours after his arrival by a MUSICAL COURIER reporter.

Mr. Macmillen has been spending the greater part of the summer in Dresden, Germany, coaching with Leopold Auer, but after the present disconcerting troubles in Europe, he left for Italy. With his mother he spent three weeks as a guest of the Duke and Duchess Lante della Rovere at Villa Lante near Rome.

Villa Lante is one of Italy's fine old properties (valued at \$3,000,000, and the estate includes seven villages). To the Lante family belonged the della Rovere Popes, one of whom was associated with the building of the Sistine Chapel. The Duchess Lante was formerly Miss Allen, of St. Louis, a descendant of Ethan Allen, and is a daughter of the railroad magnate, Allen. Both she and the duke are great patrons of the arts, he himself being an artist of merit. A portrait of Francis Macmillen, made by the duke, is to be exhibited at the San Francisco Panama Exposition next year. A fine old music hall belongs to the villa and here the concerts are given.

Among other guests at Villa Lante during Mr. Macmillen's stay there, were Arturo Toscanini and Thomas Nelson Page.

Money embarrassments seemed to be Mr. Macmillen's chief trouble at the outbreak of the war, but these, according to the violinist, were effectively alleviated through the assistance of Arthur M. Ahell, MUSICAL COURIER representative in Berlin.

In telling of his recent numerous interesting experiences, the violinist emphasized the marvelous strength and dignity of the Germans, the order which prevailed in Dresden; he told of how the regiments marched forth from Dresden with flowers in the muzzles of their guns, and spoke appreciatively of the excellent treatment of himself at the hands of the Germans, particularly when it was known that he was an American.

"Seven hundred trains were taken off in Italy, so that we were five days on the way from Dresden to Rome," he narrated.

Mr. Macmillen works with Professor Auer in Dresden every summer.

"The German government has sent Leopold Auer to Russia. It was a case of now or never," said the violinist, and continuing, "if he doesn't get to Dresden next summer, we shall get him to come down to Villa Lante. I shall go back to Italy in May."

Mr. Macmillen was to play this season before the late Pope Pius, who was a great patron of music.

Eighty engagements are already booked for this violinist. He opened his season Monday, October 26, in Michigan, with the Russian Symphony Orchestra. He is to be soloist on the special tour of the Cincinnati Symphony Orchestra. Twenty orchestral appearances are already booked. His New York recital will occur in Carnegie Hall in December, probably the first week.

Mr. Macmillen is including on his program the Tschaiikowsky, Glazounow, Goldmark and Brahms' concertos, the "Symphonie Espagnole," Lalo; Bach's sonatas for violin alone—and Mr. Macmillen says he prefers to play Bach to all others.

Among the smaller pieces will be works by Paul Juon, works by Tor Aulin, not usually played (gavotte and impromptu), the "Othello" fantastic of Ernst, based on the Rossini opera, etc.

American composers are to be represented on these programs by MacDowell, Arthur Hartmann and Gaylord Yost.

Mukle-Connell-Jones Trio.

Dean Edmon Morris, of Converse College, Spartanburg, S. C., has engaged for the opening number of his concert course, Monday, November 23, the Mukle-Connell-Jones Trio, composed of May Mukle, the English cellist; Auriol Jones, pianist, and Horatio Connell, baritone.

Mrs. Beach's Symphony.

Mrs. H. H. A. Beach's Gaelic symphony is to be performed by the Philadelphia Orchestra on March 12 and 13, under the direction of Leopold Stokowski. This is the same work that was performed last winter in Leipsic and Hamburg with marked success, as the following press notices show:

"A possessor of musical gifts of the highest kind." "A musical nature touched with genius." Her symphony can successfully assert itself with a dozen of the academic symphonies." Thus does Ferd. Pfuhl, one of Germany's foremost music critics, and a recognized authority on matters musical, refer to the distinguished American composer, Mrs. H. H. A. Beach, in an article which appeared in the *Hamburger Nachrichten* following the recent symphony concert in Hamburg conducted by Theodore Spiering, upon which occasion two works, symphony in E minor and piano concerto, by Mrs. Beach were performed.

The works of Amy Beach performed here yesterday demonstrated, on the other hand, that in her case we have before us undeniably a possessor of musical gifts of the highest kind, a musical nature touched with genius. Strong creative power, glowing fancy, instinct for form and color are united in her work with facile and effortless mastery of the entire technical apparatus. To this is added charm of poetic mood, delicacy and grace of melody, and a gift for rich, soulful harmonization. Her symphony can successfully assert itself with a dozen of the academic symphonies, and with several dozen of those masculine symphonic productions which in the fruitful years gone by sprang from the old European musical fancy.

Her symphony is a work that compels the highest respect. Free from trivialities, and at times entralling the listener by the uncommon intellectual content of its thematic work. Of the four movements I regard the second ("Alla Siciliana") as the best. It is written for woodwind, in song form. With a surprising turn this merges into a vivacious allegro, full of the light joyousness of suite music. How charming and how natural is this movement!—*Berlin Continental Times*.

The first and second movements of the symphony show warlike spirit. The "Siciliana" is beautifully set for the instruments. In the lento the solo violin and solo cello hold beautiful colloquy. There is no lack of melodies in this symphony. It has many.—*Leipziger Tageblatt*, November 24, 1913.

Her ever tasteful style, with skillful form giving, shows the composer as a talent distinguished by warmth and naturalness of inspiration, beauty of idea, strong melodic vein, vigorous feeling for nature, and a notable orchestral writing technic; all of which comes to be doubly sympathetic at the present day.—*Leipziger Neueste Nachrichten*, November 23, 1913.

Her E minor symphony expresses a very pronounced feeling for nature. Mrs. Beach has strong power of inspiration, and interests by the individuality of her melody and by the striking character shown in her instrumentation.—*Leipziger Abendzeitung*, November 24, 1913.

The symphony is so naturally conceived that one may reflect—"Now that the men of today compose poorly enough, why may not the women take up the pen?" And the opening is favorable in truth. . . . Particularly the first movement of Mrs. Beach's symphony is to be taken at full value when gauged in standards current among men composers. Mrs. Beach does not vacillate, but sturdily holds her material together, and it takes real composing to turn out such a symphonic movement as this.—*Leipziger Zeitung*, November 24, 1913.

The symphony in E minor, op. 32, revealed a firmly established, positive gift for detail. One well conceived, well executed detail followed another.—*Hamburger Correspondent*, December 3, 1913.

The most charming effect is perhaps achieved in the episodes, which the composer has limited to the delicate grace, the finer decorative art of suite music.—*Hamburger Fremdenblatt*, December 4, 1913.

Relatively speaking, the lento movement, which, like two others, is written in E minor, gives the most favorable impression of the composer's work. The symphony is well written and possesses undeniable charm, with a fluent smoothness of orchestration.—*Neue Hamburger Zeitung*, December 3, 1913.

The following analysis of this work is taken from the program book of the Chicago Symphony Orchestra:

Mrs. Beach has characterized her symphony as Gaelic, a designation for which ample justification is to be found in the melodic and rhythmic peculiarities of a number of its principal themes, several of which are of genuine Celtic origin. Beyond this no indication is given as to the symphony having been written from any particular motives save those provided by the fancy of the composer of music pure and simple, which appeals for its comprehension to the musical nature of the hearer and to his responsiveness to the tone language only.

The first movement begins with an introductory section consisting of a succession of tremulous harmonies, which, with a gradual crescendo, prepare the entrance of a portion of the first energetic principal subject in the trumpets accompanied by the trombones and followed by the double basses in close imitation. This is taken up by the horns and carried to its completion by the woodwinds over pizzicato chords in the strings. A pendant of a lighter, more playful character, then joins in and, together with what has gone before, paves the way for the second principal theme, which the clarinet announces at first tentatively, interrupted by a reminiscence of the first subject, then in its entirety. This, too, has a pendant in the shape of a bright little melody with a charming Scotch snap. The material, briefly outlined, is worked out with admirable skill.

The second movement is a graceful Siciliano, the melody of which is given out by the oboe, while the strings provide a flowing polyphonic accompaniment upon its repetition later. . . . A brief allusion to the allegro closes this charming and delicately orchestrated movement.

The third movement begins with a sort of improvisation, including a recitative for the violin solo, on the opening phrase of the first principal melody, which is sung by the solo cello, and in its plaintive tone might well have come from the Scottish Highlands. (It is very old Irish). . . .

The first subject of the last movement, a remarkably vigorous one, is announced by the full orchestra. . . . After it has been thematically elaborated for a time the second theme, an expressive cantilena, is given out by the violas, cellos and bassoons. After this has been repeated with varying instrumentation and contrastingly constructed accompanying voices, a majestic union episode in the trombones prepares the way for the re-entrance of the first subject. Both are then worked out successively and simultaneously

with great skill by means of inversion, augmentation, diminution and the many devices at the command of the experienced composer. After a résumé of the first part the movement closes with a brilliant peroration based on the second theme. (Advertisement.)

Christine Schutz's Bookings.

Christine Schutz, the young contralto, who met with marked success at the Worcester, Mass., Music Festival on September 24, was equally well received when she sang before the New York State Music Teachers' Association at their convention last June. She sang also at the Saco Valley, Me., Festival on August 3 and 4. Among appearances for which she has already been booked are recitals at Halifax, Canada; Albany, N. Y.; Buffalo, N. Y.; Or-



CHRISTINE SCHUTZ.

Contralto, at the recent Worcester Festival, September 24, 1914.

pheus Club, Providence, R. I.; Arion Society, the Fall River, Mass., Woman's Club, where she will sing on February 15.

The accompanying snapshot of Miss Schutz was taken during her recent appearance at Worcester, Mass.

Fremstad's Popularity.

Since Olive Fremstad opened her concert tour in Seattle, Wash., many other cities have given her ovations. On a recent Sunday afternoon she sang to a capacity audience at the Columbia Theatre, in San Francisco, and after the performance nearly the entire audience moved around to the stage door, completely filling two blocks, and pelted her with thousands of roses and violets as she came out and entered her automobile. Mme. Fremstad's New York recital will be on the afternoon of December 16 at Carnegie Hall.



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able—thoroughly ad-
mirable. Scarcely
anyone could have
wished it better."

—A. Y. Tribune.

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Louis Kreidler's impersonation of the title rôle was excellent, both in singing and in acting.—*N. Y. Evening Mail*, Sept. 23, 1914.

In the name part, Louis Kreidler sang stirringly and with effect.—*N. Y. Press*, Sept. 23, 1914.

Louis Kreidler, in the name part, on whom the bulk of the individual work rested, bore himself manfully. Mr. Kreidler has shown us nothing better than his *Tell*. His conception of the character held dignity, strength and emotion, the latter kept under proper restraint.—*N. Y. Evening World*, Sept. 23, 1914.

Mr. Louis Kreidler's *William Tell* was admirable in the dignity of its outline and picturesqueness of bearing.—*N. Y. Morning Telegraph*, Sept. 23, 1914.



RODERICK WHITE

Helen Bixby Wetzel in London.

Helen Bixby Wetzel is shown in the accompanying snapshot trying to catch the wary International Dove of Peace in London, where she is studying hard with Maestro Blackburn. With him, it is contemplated, she will return to Italy and fill engagements for the fall and winter. If war conditions do not warrant a return to Italy in the near future Miss Wetzel will return to this country, so the



HELEN BIXBY WETZEL TRYING TO CATCH THE WARY INTERNATIONAL DOVE OF PEACE.

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MUSICAL COURIER is informed by her father, Elmer Wetzel, of Indianapolis.

Miss Wetzel has met with much success in Italy, where she sings under the name of Elena Antonelli, as the following notices from the Fossano Gazette will show:

(1) We may frankly that the good judgment of the public, with its frequent warm and enthusiastic applause, has been demonstrated.

(2) The beautiful American, Helen Bixby Wetzel, sang her way into the hearts of the public, and won much applause.

W. O. Forsyth's Teaching.

W. O. Forsyth, of Toronto, Canada, celebrated throughout the country and in many portions of Europe as a teacher of piano playing of quite remarkable gifts, and who has always been one of the busiest of pedagogues, will be more in demand this year than ever before, as

numbers of pupils who contemplated a European study period are remaining at home and many already have enrolled under the Toronto master.

Mr. Forsyth has been brilliantly successful as an instructor of broad and thoroughly modern principles, his pupils winning always the highest commendations from the press and public by virtue of their musical and finished playing, and their complete technical proficiency. Many Forsyth graduates have appeared frequently in recital in Toronto, and in most of the large Canadian cities, as well as in Berlin, Germany, London, England, New York, Chicago, St. Paul and other American cities, and always with the most gratifying success.

Of fine musical fibre himself and a truly poetic pianist, Mr. Forsyth adds to those qualities a very wide acquaintance with the literature of his instrument, and as a consequence secures unusual results from his pupils in developing the mind and the artistic instinct. Superb muscle control is another characteristic of the Forsyth disciples.

Cecil Fanning in the West.

Criticisms from the Colorado Springs newspapers, which are given below, are examples of the treatment Cecil Fanning has received from Western critics during the three weeks' tour he has just completed in Colorado, Wyoming, and Nebraska. Everywhere Mr. Fanning was received by the musical public with great enthusiasm and appreciation of his unusual ability to present a program of songs:

In the appearance of Cecil Fanning, American baritone, in song recital at the Burns last night, music lovers of Colorado Springs were given a rare treat, which, except in the case of those few fortunate enough to have heard him on his first engagement here last year, was in great measure unexpected. Mr. Fanning established himself firmly among music lovers of this city last night and it is safe to predict that his future appearances in Colorado Springs will be looked forward to as one of the big events of the musical season.

To a rich, warm baritone, of good compass and great smoothness, Mr. Fanning adds a flawless technic and perfect artistry.

He was effective from the start, his opening selection, Beethoven's "Adelaide," giving him a firm hold on his audience at once. The group of German songs with which he opened his program were extremely well done, Schubert's "Der Neugierige," from "Die schöne Müllerin," being sung with exquisite tenderness. In Loewe's "Erlkönig," which Mr. Fanning gave as his first encore, he displayed a dramatic force that was in evidence throughout his program. The rollicking spirit of "Der Musikant," by Hugo Wolf, gave the singer opportunity to prove his versatility, and in a group of old French and English folksongs his histrionic ability was charmingly exhibited. "To Mary," Maud White's setting of Shelley's beautiful poem, was given with great tenderness and delicacy, and "The Sands of Dee," by Frederic Galt, gave the singer opportunity to display marked dramatic power and repression.

In "Mammy's Song," a charming darky lullaby by Harriet Ware, and in "A Thirsty Child," given as encores, Mr. Fanning delighted his hearers with a simplicity of expression and a quaintness of humor that was most refreshing. Ellen Wright's "A Dream," also given as an encore, was one of the favorites of the evening. At the close of his program Mr. Fanning gave "The Last Leaf," singing Sidney Homer's setting to Oliver Wendell Holmes' poem with great dramatic effect. The prologue from "Pagliacci," which Mr. Fanning sang as a second encore at the close of the program, was well received.

Credit for an important share in the success of the evening is due to the sympathetic accompaniments of H. B. Turpin, Mr. Fanning's teacher, to whom the development of the young singer is largely due.—Telegraph, Colorado Springs, October 3, 1914.

The warmth of the reception accorded Cecil Fanning upon his second appearance in this city at the Burns on Friday evening was a glowing tribute to the art of the popular baritone, who in a comprehensive, well chosen program was given a splendid opportunity to demonstrate anew his claim to a secure position among the successful lieder singers of the day.

The noticeable leap forward made by Fanning in the departments of phrasing and shading within the past two years is a pleasurable proof of the fact that he keeps in mind a lofty ideal. Evidences of this artistic advance were perhaps best revealed in his treatment of the German songs, such as Beethoven's "Adelaide," Schubert's "Am Feierabend" and "Der Neugierige," Liszt's "Die Lorelei" and a group of Wolf and Grieg songs. In his interpretation of these songs he did not always adhere strictly to the popular German style of singing, which, as is known, tends to supersede beauty of tone and facility of execution with volume of tone and forcible declamation of the text. As a consequence, his performances, while only partially conforming to the requirements of the German ideal, fully satisfied the lover of beautiful singing. Although in some of his offerings the declamatory style was quite pronounced, a rich, agreeable quality of tone invariably accompanied such expressions. Thus we were treated to a truthful dramatic expression clothed in a beautiful vocal garment.

His tones were ever mellow and well controlled, retaining the same warm quality in all the registers and at the same time conveying musical sense and deep understanding.

Musicianship of a high order was to be recognized in all his interpretations, while his tone coloring indicated a true appreciation of the higher refinements.

Mr. Fanning was sympathetically and conscientiously supported at the piano throughout the evening by his teacher and coach, H. B. Turpin.—The Gazette, Colorado Springs, October 3, 1914.

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To the Musical Courier

My attention was called to an article headed "The Lemare Incident," in the issue of August 5, of the *MUSICAL COURIER*, particularly to the clause pertaining to the console, which reads as follows:

"From reliable sources the *MUSICAL COURIER* learns that E. H. Lemare has succeeded in having the Austin firm build the console of the new organ in the manner best suited to his requirements. As the Lemare constructive changes are extremely radical and make it inordinately difficult for any other player to use the same organ employed by him, his influence in the matter of the Austin construction appears to be a very serious question."

We have built two organs under the supervision of Mr. Lemare and after specifications prepared by him, and in those organs the consoles are practically the same as in some other large organs we have built, such as those in the United States Military Academy, West Point; Trinity Church, Pittsburgh; First Baptist Church, Pittsburgh; Euclid Avenue Presbyterian Church, Cleveland, and the two organs we are now building for Washington Irving High School, New York, and the Boys' High School, Brooklyn, or in fact I could name more than one hundred organs which we have built with practically the same type of console as designed by Mr. Lemare for organs for the First Church of Christ, Scientist, Buffalo, and the First Church of Christ, Scientist, Kalamazoo, Mich., which were built by us.

I have not seen the plans Mr. Lemare prepared for the Panama Exposition organ, but I consider the consoles in the organs we built after his plans the most practical that have been used and hope that type will be adopted by the American Guild of Organists.

By the way, this recalls the meeting that I, with a number of other organ builders had the pleasure of attending in New York City in 1908, when the American Guild of Organists gave a farewell dinner to Mr. Lemare, after which we were invited to another room where Mr. Lemare had some models of consoles, and he explained his idea of console arrangement and the advantages and disadvantages were discussed by those present. Of course there was little unity of opinion, as unfortunately almost every organist has his own ideas of console arrangement, but I consider Mr. Lemare's plans as practical as those of any individual organist and there must be quite a large number advancing the same ideas, judging from the number of consoles we have built after the same plan.

It would be a great advantage not only to the organ builders, but to the organists themselves, if the organ console could be standardized, and while the members of the organizations of organists are those whom the organ builders are endeavoring to please, I think they should adopt a certain standard, which would be a great help to organ builders and everybody concerned. Unfortunately, at the present, every organ builder follows his own fancy in designing and arranging of consoles as well as other points, and all have to conform to the ideas of each individual organist.

Should you desire you are at liberty to publish this letter or use it as you may see fit.

Yours respectfully,

M. P. MÖLLER.

Gabrilowitsch's Historical Series.

One of the most important things that Ossip Gabrilowitsch has accomplished in recent years was a series of concerts which he gave in Berlin and Munich illustrating the development of the piano concerto from Bach to the present time. The German critics counted this historical series as an event of unusual interest, several of them going so far as to say that they were the most important achievements of any pianist in twenty-five years, that is, since the famous historical recitals of Rubinstein. The *Bayerische Staatszeitung* of Munich said:

It is certainly a marvelous fact that this artist played not less than nineteen concertos beginning with Bach and ending with modern works. But still more marvelous is the masterly way in which his ideal art succeeded in bringing the composer to life. This was a task which only Gabrilowitsch, to my mind the most versatile of living pianists, would be able to fulfill, and fulfill in such a way that the performance of every single composition amounted to a great musical event. Whether Gabrilowitsch plays Bach or Beethoven, Chopin or Tschikowsky, Brahms, Strauss or Rachmaninoff, the same deep interpretation illumines the work of each and all. He has a marvelous capacity for reaching to the depths of every work by every composer. The last evening of the series was accompanied by the most stormy ovation to which even the critics could only add unstinted applause. This was indeed a worthy close to the superb undertaking.

Said the *Allgemeine Musikzeitung* of Berlin:

This achievement of playing nineteen great works in historical succession within four months, and playing them with ideal mastery, is certainly superb, one which words are inadequate to describe.

The same paper concluded another review by saying, "Gabrilowitsch is without question one of the greatest and most versatile of living pianists."

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WICHITA ORCHESTRA'S CONCERT.

Wichita, Kan., October 5, 1914.

The formal opening of the musical season was effected yesterday, October 4, at the first concert of the Wichita Symphony Orchestra, Theodore Lindberg, director, and Louise Jansen Wylie, soprano soloist. This second season for the orchestra is made possible by a list of guarantors, including some of the most prominent musical and social citizens, and by the indefatigable work of Iris Pendleton, business manager.

Last year was more or less an experiment. The ordinances of the city, prohibiting Sunday performances with admission fee, and the impossibility of bringing the necessary business musicians together on any other day than Sunday, was the problem which finally was solved by a guarantee list. This list proved the wants of the people, and this season the concerts will be given on six Sunday afternoons, under Theodore Lindberg's direction, with the following list of soloists: Maud Powell, violinist, November 15; Andrea Sarto, baritone, December 13; Louise Llewellyn, in folk songs, January 17; Ida Gardner, contralto, February 14, and Katharine Goodson, pianist, March 7. The personnel of the Orchestra, while made up largely of student element, is solid in some sections by reason of the professional business players, and as a whole is doing good work. The drawback of a mixed organization (amateur and professional) is evident, but the conductor has done good work with the material at hand, notwithstanding the ambition of the program numbers. Anyway, we have a symphony orchestra, the best we can get under the circumstances (civic, professional and business circumstances). There were fifty performers yesterday. The program opened with Schubert's "Rosamund" overture, which was played very well. The "March Slav" of Tchaikowsky is much too difficult as yet for the orchestra, and was the weakest number. The German dances went smoothly, and the "Trovatore" selection fitted the ability of the orchestra better than some of the other attempted numbers. "Heart Wounds" and "The Last Spring," by Grieg; Chaminade's "Scarf Dance" and "Ballet Symphonique" were pleasing and in better keeping with a young symphony orchestra's ability.

Mme. Wylie, soprano, is no stranger here. A possessor of a beautifully pure voice, of good range and under excellent control, a simple but pleasing stage presence, she re-emphasized her popular standing here. The aria "Leise, Leise," from Weber's "Freischütz," with orchestral accompaniment, which was well played, was her opening number. Several recalls were demanded. A group of songs by Sinding, Ronald, Hugo Wolf, Rummel and Speaks was the second offering, and the list was enlarged by several encore numbers. Lucy K. Forbes furnished the piano accompaniments to the group of songs.

This first program has caused no little interest in the orchestra's work, and with regular rehearsals the forthcoming programs should be of value educationally and a pleasure musically.

The correct list for the Wichita Chorus Course is as follows (corrected to date): Antonio Scotti, October 29; Frances Alda, November 10; Harold Bauer, December 31; Helen Stanley and Frances Ingram, January 13; Gerville-Reach, February 16; Alma Gluck, March 22.

The list for the Redpath Lyceum Series at the Forum is as follows: Mme. Schumann-Heink, October 23; Military Girls, October 24; Alton Packard, October 26; David Duggan Operatic Company, Sidney Landon, Our Old Home Singers, Cavaliers (Elizabethan music); Woodman, cartoonist; Montville Flowers, Montville Wood, Beryl Buckley; Congressman Oswell; Riner Sisters, Dr. Bradford, Ben Greet Players, Cathedral Choir, John B. Ratto, recital artists, and the Collegians' Male Quartet.

The Presbyterian and St. Paul's M. E. Churches are also conducting a lyceum course, in which music largely figures.

The Musicians' Club elected its executive committee for this year at its first meeting last week, and the following will serve: Otto L. Fischer, F. A. Power, Reno B. Myers, Harry Evans, T. L. Krebs, Rafael Navas, Mrs. Jetta Campbell-Stanley, Jessie Clark, and Evaline Packer.

The executive committee of the Kansas State Music Teachers' Association, composed of Charles S. Skilton, dean of the University School of Music, Lawrence; F. A. Beach, of the Emporia Music School; H. H. Louderback, of Atchison School of Music; Mrs. H. E. Emerson, of Chanute; R. H. Brown, of the Manhattan College; O. A. Anderson, of Hutchinson, and Otto L. Fischer, T. L. Krebs and Theodore Lindberg, of Wichita, met here last week to formulate a standard for private music teachers of the State of Kansas. The outline was drawn up and is now in the hands of all high school principals throughout the State, showing what is to be demanded from those teachers who will be accredited in the music work and allowed to issue credits to apply in high school courses. Considerable work is ahead for the State association, and at their December meeting here all plans are expected to be perfected for this standardization.

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Some Van Vliet Encomiums.

The accompanying pictures show Cornelius Van Vliet as a child when he started to study the cello in Holland, and as he looks today.

Previous to Mr. Van Vliet's return to Minneapolis, where he is the principal of the cello section with the Min-



CORNELIUS VAN VLIET AS HE IS TODAY.

neapolis Symphony Orchestra, he appeared during October in recital. Appended are some eulogies:

The Quincy Music Club made its bow to Quincy last evening and established a prestige which sets a high mark for concerts. Cornelius Van Vliet, the Dutch cellist, and Kathleen Shutts, pianist, furnished a program which was a rare treat to the music lovers gathered in the high School auditorium. Mr. Van Vliet is an Amsterdam man, and plays first cello in the Minneapolis Symphony Orchestra. He is an artist to his finger tips, and a perfect exponent of the art he follows. It is doubted if there is another cellist in this country who is the superior or possibly the equal of this wizard of the bow.—Quincy Daily Herald, October 6, 1914.

It would be difficult for an expert performer on the cello to criticize the playing of Cornelius Van Vliet, and for a layman it is



CORNELIUS VAN VLIET AS A CHILD.

altogether out of the question. He is one of the greatest living cellists and so far above the average that one wonders at his work. It hardly seems possible an instrument so unwieldy can be played in such fashion.

The program was high class—of the highest class, in fact—and it included some of the greatest works ever written for cello by masters of all the ages of music as we know it.

At the conclusion of the recital the audience demanded yet another number and was insistent. Mr. Van Vliet thereupon played the "Trauerlied" as it is seldom played. Everyone puts words of their own to this wonderful old number of Schumann's. It conveys different thoughts to every hearer, even when played by an ordinary performer, but when Van Vliet plays it there is a world of expression in the music and it is the greatest "lied ohne Worte."—Quincy Daily Journal, October 6, 1914.

Seagle's Success in Colorado.

The following is taken from a notice in the Colorado Springs Gazette, October 16, 1914, of Oscar Seagle in joint recital with Harold Bauer, October 15, in Burns Theatre, Colorado Springs, this event being the first num-

ber of a course given by the Colorado Springs Musical Club:

Seagle's contributions were equally applauded by the enthused audience. The baritone gave an excellent account of himself in his first group of songs, which included "Non piu Andrai," from "Marriage of Figaro," and "Enfant si j'étais roi," by Cui. In these two numbers the full power and warmth of the singer's voice was revealed. His intelligent employment of the head voice, especially on the extreme upper tones in forte, which generally prove so ungovernable in the case of baritones, was a feature of his singing, deserving of hearty commendation. His treatment of the voice in the succeeding group of German songs was equally satisfying from the standpoint of the lover of bel canto. In his encore, the ever popular prologue from "Pagliacci," he was able to inject ardor and intensity without sacrificing musical continuity or tonal balance, which is an art greatly to be encouraged. A pianissimo, produced without effort, and in which the natural, rich quality of his voice is preserved, is one of Seagle's most serviceable attributes.

Mr. Seagle is fortunate in the possession of a very able and conscientious accompanist in Frank Bibb.

Novel Lerner Program.

The Russian pianist, Tina Lerner, has prepared a varied program for her recital in Aeolian Hall, New York, Tuesday afternoon, November 3, for, opening with two numbers by Padre Martini, it will likewise contain a gavotte by Sgambati, the Liszt sonata in B minor, a Chopin group and compositions of Rachmaninoff, Tscherepnin and Balakireff.

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Los Angeles, Cal., October 10, 1914.

The first getting together of the Dominant Club members and their friends is always a joyful occasion. Their first tea and musical for this season, given October 3 in the Ebell Club House, brought together a large number of guests and a full representation of the membership. An innovation this season is the giving of the program in the Auditorium. Heretofore both program and reception were given in the parlors. By the new plan enlarged space will permit of more guests and the programs will partake of a slightly more formal nature than before.

There were several features of special interest on this occasion. One was the introductory talk by the incoming president, Mrs. W. H. Jamison, who has a reputation of being especially happy as a public speaker, and her talk, though brief, was to the point and gracefully delivered. The first public appearance of Mrs. W. N. Tiffany since her return from Europe in the early summer was another pleasure of the occasion. Mrs. Tiffany's voice, always one of great beauty, has gained in poise and warmth and her interpretations as well as the vocal beauty of her numbers left nothing to be desired. It was absolutely satisfying and many were the expressions of pleasure and appreciation heard.

The third important event celebrated on this day was the seventy-sixth birthday of Mme. Kempton, who was one of the first American girls to gain laurels abroad as a concert and opera singer. Her first appearance in Los Angeles was in concert with Adelina Patti. Her voice was a rarely beautiful contralto and up to a comparatively few years ago retained its quality. For many years she has been a resident of Los Angeles and to her credit is due the excellent training received by many of the local singers in times past. She is universally beloved and respected and any opportunity to honor her is eagerly sought by her host of friends. At the close of the program Mrs. Jamison, in a beautiful little speech, presented in the name of the club a huge bouquet of Cecil Bruner roses and following that, a jewel containing a coral rose, which she explained would retain its form long after the others had faded, and remain a lasting expression of the love of the club. Just as she finished and Mme. Kempton had taken her seat, a ray of sunshine fell through the window and rested upon the snowy hair of the latter like a benediction. It added the final touch to a most impressive occasion.

Two disappointments on the program were happily overcome on very short notice. Sigmund Beel and Mr. Laparra were to have played a Grieg sonata, but owing to the latter's illness, this was replaced by a group of violin

solos played by Mr. Beel, accompanied by Blanche Henning Robinson, and which were a delight. Walter Olney, a newcomer to Los Angeles and possessor of an excellent baritone voice, sang a group of solos, compositions of Mrs. Jamison, with the composer at the piano, in place of the group scheduled by Anthony Carlson.

MUSIC TEACHERS' STATE ASSOCIATION.

The first regular monthly meeting of the Music Teachers' State Association was held Friday evening, October 2, at the Gamut Club. At this time the new constitution of the Los Angeles division was laid before the association to be acted upon next month. An encouraging report was given of the raising of the funds to liquidate the debts of the association incurred by the People's Orchestra and Artists' Bureau. Already about a thousand dollars is assured and it looks as if there would be no trouble in clearing up the balance in a reasonable time. The board has worked very hard and faithfully to this end, and President Spencer and his associates are to be congratulated on what they have accomplished. An interesting program was given by the following members of the faculty of the College of Music, University of Southern California: Arthur Perry (violin), W. H. Mead (flute), C. Adelaide Trowbridge (piano), and Horatio Cogswell (voice).

JANE CATHERWOOD.

McCormack En Route.

John McCormack, the Irish tenor, needs no introduction to readers of the MUSICAL COURIER. The accompanying



JOHN MCCORMACK EN TOUR.

snapshot of the popular tenor taken en route, is said to be one of the best "likenesses" he has ever had. He evidently finds the camera man amusing.

There was the merit of frank cowardice, at least, in that popular "coon" song entitled, "If War Breaks Out in Mexico, I'll Go to Montreal"—But at present Montreal is not a popular resort except for those who are actually "Going to the Wars."—New York Topics.

Up-State City Hears Scott Works.

Under the caption, "Ovation for John Prindle Scott in Concert of Friday Evening," the Norwich (N. Y.) Sun devotes considerable space to the report of the young New York baritone-composer's recent evening of original compositions given in that musical city, under the auspices of the Monday Evening Musical Club, Friday evening, October 16.

The Sun stated as follows: "Mr. Scott received ovation after ovation, demonstrating not alone the friendliness of his audience, but their appreciation of his own versatility in composition, his own rich baritone voice and his accompaniments. . . . The scope of the program of original compositions was unusual and satisfying to the audience at all times. . . . The enthusiasm of the audience in its first greeting of him was far surpassed after hearing him sing again."

The spacious First Congregational Church was filled on this occasion, for Norwich is Mr. Scott's native city, and his association with its musical life an intimate one. An announcement of a Scott recital there is sufficient to bring out a capacity house on any occasion.

Mr. Scott was assisted by local musicians belonging to the best of "up-state" musical talent.

These were the works given: "The Voice in the Wilderness," "A Sailor's Love Song," "The Revelation," "The Secret," tenor; "My True Love Lies Asleep," "The Death Triumphant," "Ballad of Johnnie Sands," "Meet Me When the Roses Bloom," baritone; "John o' Dreams," "Love Is a Riddle," "Maid of Japan," soprano; "I Know in Whom I Have Believed," contralto; "Nocturne," trio for baritone and strings; "O Where Are the Old Regulations?," "Hail Thee, Alma Mater," college songs, male chorus; "The Shadows of the Evening Hours," duet; "High School Days," chorus.

Mr. Scott writes the words for the greater number of his songs.

Lecture at the Rebarer Studios.

On Sunday, November 1, at 3.30 P. M., Josephine H. Wehn will lecture at the Rebarer studios, 430 Madison avenue, New York, on the great Russian composers, Rimsky-Korsakoff and Moussourgsky. Mrs. Wehn will give a biographical sketch of the lives of the composers, and an analytical discussion of their principal works, illustrated on the piano. This lecture will be followed by a series of six Sunday afternoon lectures, beginning November 8, to be given by Mrs. Wehn at the Rebarer studios.

Mrs. Knight Moves Voice Studio.

Mrs. Franklin Knight, the mezzo-contralto, of St. Louis, Mo., has sent out cards announcing the removal of her voice studio to 4414 Washington avenue, St. Louis. In establishing a residence-studio, Mrs. Knight takes into consideration the atmosphere and exclusiveness of the home, the absence of street car disturbances, as well as the additional advantage of a spacious studio and comfortable waiting room, which will be conducive to the best results in the study of the voice.

Concert Direction M. H. Hanson begs to announce that information has been received from



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He will sail for America on October 17th as arranged.
This in reply to many inquiries.

We are still booking dates for Mr. Burmester whose tour will continue until late spring. The Steinway Piano will be used on the tour.

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Nationalism and Music.

Brooklyn, October 16, 1914.

To the Musical Courier:

We have often heard people express the idea that nationalism is necessary to preserve originality and variety in music. Another idea prevails that wars have been so instrumental in inspiring and stirring the efforts of musical genius and almost to make it a belief that the horrors of destruction are necessities, and that order and peace degenerate. As to the first contention of preserving originality by breeding many small nationalities, it must have its effect, but on the other hand will it grow to importance?

The Scandinavian, Slavic, Italian and French national music never grew to any importance until it had been touched by the profundity of the German thought, and after that process the works of the masters of those nations have become universal music. And just as sure as the amalgamation of all races and nationalities in America have brought a general progress, which is impossible by one European nation competing with all the rest in the old world, just as natural it would seem that the United Europe would bring at least as great a progress in music as it now does cut up in so many nations. And if peace should reign and the horrors of war be taken away as an inspiration for genius, the world will always be full of suffering in other ways from which beautiful musical thoughts can be extracted. But why should not peaceful victories and the increased happiness of the many be as inspiring to genius as violence and destruction—why should we not have even more beautiful music thus inspired?

Nationalism or provincialism are in my opinion as much an enemy of progress in music as war is to the cause of justice. Beethoven and Wagner were not merely Germans, they were men of the world—as their works have proven—the world was their nation.

The beauty of scenery, the joys and sorrows of life are always with us, whether we are called Germans, French, or Italians; in abandoning useless wars and the hatred and prejudice which go with national pride, music will have a larger field than ever for its progress.

ERNST BYSTROM.

Opera Concerts.

About one year ago a series of unique opera concerts was inaugurated on Sunday evenings at the Art Institute, of Chicago, being a part of the active movement in that city to bring the best music within the reach of all. That these very artistic concerts were highly appreciated was shown by the fact that they aroused the utmost enthusiasm, while the demand for tickets was so great that hundreds were turned away. The concerts were unique in that each program consisted of vocal and instrumental excerpts from some one opera, the separate numbers being woven together by an informal and entertaining recital of the story.

This unique scheme was developed under the direction of Henriette Weber, the pianist and lecturer, who, with three members of the Chicago Symphony Orchestra, Messrs. Itte, Hillmann and Klammsteiner, has organized

CARL HILLMANN,
Violinist.

HENRIETTE WEBER.

CARL KLAMMSTEINER,
Cellist.

FRITZ WILLIAM ITTE.

the Chicago Piano Quartet, which furnishes the instrumental basis. Among the prominent singers who appeared repeatedly as soloists at these concerts are Lucille Stevenson, soprano; Albert Lindquest, tenor; Louise Harrison Slade, contralto; Marion Green, bass, and others.

Of the personnel of the Chicago Piano Quartet, a few words will suffice.

Henriette Weber is well and favorably known as a pianist and lecturer, and much of the success of these concerts is due to her artistic work.

Fritz William Itte, one of the most talented and brilliant of the younger violin virtuosos, has, since 1900, been one of the first violins of the Chicago Symphony Orchestra. During that time he was also for six years the violinist of the Steindel Trio. All this has been subsequent to his study abroad, and his brilliant playing has won him many successes as soloist both here and in Europe.

Carl Hillmann comes from a musical family. He showed his undoubted talent at an early age, and when only fourteen years old was awarded a free scholarship for five years at the conservatory in Frankfort, after being examined by the eminent director, Joachim Raff. He studied violin and composition with various masters to such good purpose that he was given a place with the first violins at the famous Museum concerts when only a lad of sixteen. Subsequently Mr. Hillmann came to America, and for twenty-two years has been one of the first violins of the Chicago Symphony Orchestra.

Carl Klammsteiner is a cellist of brilliant attainments and thorough musicianship. A German by birth, he was graduated with honors from the Dresden Conservatory, and his training has been a wide and comprehensive one. He has met with great success as a solo player, but now devotes his time largely to ensemble playing. He came to America to join the Cincinnati Symphony Orchestra, and later became affiliated with the Chicago Symphony Orchestra, of which, for a number of years, he has been a valuable and prominent member.

In addition to programs of chamber music, the Chicago Piano Quartet again will be heard this season in a series of opera concerts at the Art Institute, beginning with "Faust," Sunday evening, November 1.

Fiqué Lectures on Strauss.

Carl Fiqué, the Brooklyn pianist, continued his discussion of the works of Richard Strauss in the Academy of Music, Brooklyn, Tuesday evening, October 20. This was his fourth lecture-recital on this subject this season, in connection with the Institute of Arts and Sciences, and the subject was treated with Mr. Fiqué's usual skill.

The customary large audience was in attendance. Referring to this occasion the Brooklyn Daily Eagle of October 21 published the following: "His program consisted of two symphonic poems, the first of which 'Symphonia Domestica,' as described by Mr. Fiqué, is the longest and most complicated of any of Strauss' orchestral works. The subject has never before been treated by any composer, for the majority of symphonic poems treat of tragedies, love stories or war episodes, while this symphony glorifies the happy home—father, mother and child—in a melodious and sympathetic manner and with many dashes of humor.

"The second work was 'Death and Transfiguration,' after a poem by Ritter, of which Mr. Fiqué read his own translation. Of all Strauss' works this, he said, appeals most immediately to the emotions, the transition from misery, death and chaos to glorification making the composition a tonal wonder. Mr. Fiqué played the two symphonies in their entirety with force and brilliancy in the heroic parts and with exquisitely tender touch in the lyric passages."

Marie Morrissey's Interesting Program.

Marie Morrissey, contralto, who will give a song recital in Aeolian Hall, New York, Monday evening, November 9, has divided her program into four groups, the first including three Italian compositions, the second German songs of Strauss, Schubert, Grieg and Loewe, the third a French group and the fourth songs in English by Kuersteiner, Homer and Smith. An interesting feature will be the first public rendition of a new song cycle, "Love's Triumph," by Bruno Huhn. Elsie T. Cowen will assist at the piano.

Mrs. Morrissey, who has often been heard both in New York and Brooklyn, is a pupil of Dudley Buck, the New York vocal teacher.

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Prima Donna SopranoSEASON 1914-15 AMERICAN CONCERT TOUR
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1451 BROADWAY - NEW YORK**Kerr Establishes Record.**

A remarkable record has been made by U. S. Kerr, the basso, this past week, and one which is not often duplicated. Three recitals were given in as many different cities, and each one in turn aroused considerable enthusiasm and favorable comments both from the public and press.

Mr. Kerr sang in Hartford, Conn., on Monday, October 19; in Scranton, Pa., on Wednesday, October 21, and in Bridgeport, Conn., on Thursday, October 22. Two of the press criticisms follow, the third to appear in next week's issue of the MUSICAL COURIER:

"Under the auspices of St. Thomas' Church, Ulysses S. Kerr, of Boston, basso cantante, appeared in recital Monday evening, at Unity Hall. He was heard with attention and appreciation by an audience of good size, including many of the singers and music teachers of the city. The recital had been postponed from an early date because Mr. Kerr had been suffering from a cold, but he displayed a resonant voice of excellent range and in per-



U. S. KERR.

fect control. Many selections were given with excellent dramatic effect.

"The first part of the program included five German songs, all given with commendably clear enunciation. The second song, 'Du bist die ruh,' by Schubert, was very beautifully sung, and the two Schumann compositions which followed, 'Widmung' and 'Die Lotosblume,' were also pleasing. The last of the group of German songs was 'Der Sieger,' by Kahn. The rollicking, merry spirit of this song was as well interpreted as the tender passages in those preceding. The first English song on the program was 'The Asra,' by Rubinstein, which Mr. Kerr gave with feeling and sweetness, and his long experience in church singing showed to advantage in 'Faith,' by Chadwick, which displayed the power of the singer's voice.

"A. W. Burgemeister was an excellent and sympathetic accompanist to Mr. Kerr, and in rhapsodie, No. 12, by Liszt, which he played at the end of the first half of the program, he displayed finished technique, giving the composition excellent rendition. He was enthusiastically applauded and responded with an encore. No encores were given by Mr. Kerr.

"The second half of the program opened, by request, with the prologue to 'Pagliacci,' and this selection fully showed the capabilities of Mr. Kerr's voice. It was sung splendidly. A group of five ballads in English followed, several of them often heard in concert work. The sweetness and feeling in the lower register of Mr. Kerr's voice were displayed to advantage in the Haile composition, 'In the Moonlight,' and 'A Swan,' by Grieg, was also delightful. The concluding number of the program was a contrast to the tender ballads, in 'Two Grenadiers,' by Schumann, which was splendidly sung with magnificent power and force in the finale."—Hartford Daily Times, Tuesday, October 20, 1914.

"Ulysses S. Kerr met with his usual success when he appeared last evening, the concert of the New York artist being given under the auspices of the Girls' Friendly Society of St. George's Episcopal Church in the Stratfield ballroom last evening. There was present to greet him a

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large audience, which bespeaks a goodly sum for the or-
ganization which brought the famous baritone to the city.

"In all that pertains to a finished interpretation Mr. Kerr is master. He has an unusually sweet and agreeable voice and he sings with rare smoothness and fluency. Few can equal him in beauty of phrasing, in breadth of control, which is a remarkable exposition of true legato singing, in facility of execution and in grace and delicacy of expression in the interpretation of the text.

"The program was rendered in a faultless manner, evoking many handsome compliments from the music lovers present. Mr. Kerr has attained to the highest degree of the old Italian bel canto the writer has ever heard. He has resources for tone gradation, color and messe de voce unheard of by the majority of singers.

"The baritone's magnificent voice, mellow, vigorous, flexible and thrilling, with an individual quality, that renders it distinctive, met the requirements of compositions of Schumann, Schubert, Sinding, Schütt, Grieg and Chadwick with a splendid facility and intelligence.

"The accompanist of the evening was A. W. Burge-meister, who also played one solo, Liszt's rhapsodie, No. 12.

"The program in full was as follows: 'Kypria' (Holmes), 'Du bist die ruh' (Schubert), 'Widmung,' 'Die Lotosblume' (Schumann), 'Der Sieger' (Kahn), 'The Ballad of Trees and the Master,' 'Faith' (Chadwick), Mr. Kerr; rhapsodie, No. 12 (Liszt), Mr. Burgemeister; 'Prologue' (Leon-cavallo), 'The Gull' (Sinding), 'The Nightingale' (Steph-ens), 'The Night of Love' (Schütt), 'A Swan' (Grieg), 'In the Moonlight' (Haile), 'Two Grenadiers' (Schu-mann), Mr. Kerr."—Bridgeport Telegram, October 23, 1914.

Jenny Dufau Back from Alsatia.

The critic of one of Chicago's leading daily papers said, in speaking of Jenny Dufau's opening recital at the Illinois Theatre, that it seemed as though the war she has witnessed, the experiences she has gone through, had deepened and broadened her feeling, given truth and emotion to her artistic conception, animated and ennobled her art.



Photo by Matzene, Chicago.

JENNY DUFAU,

Prima donna, Chicago Grand Opera Company, in Alsatian costume in which she appeared in the first grand concert of the season at the Illinois Theatre, Chicago, Sunday afternoon, October 27.

And, indeed, the Jenny Dufau who received the representative of the MUSICAL COURIER upon her arrival in Chicago, seemed to be another and a better (better is the comparative of good) Jenny Dufau than the one we used to know before destiny brought her to witness, face to face, a part of the most heartrending tragedy Europe has ever lived through. No use repeating here how she and her family, living right at the Franco-German border in Alsatia, happened to find themselves, for days and days, right in the midst of the most terrific fighting; how they were obliged to live for days in a cellar with eight wounded French soldiers to nurse, while the house above was made uninhabitable by the shells, and Mr. Dufau's factory was completely destroyed; how they came out, as soon as the battle line shifted a little, to find all their property lost and gone; how they did not have time to stop to complain; how they began their work of charity, going out to look for wounded on the battlefield, with a white hand-



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kerchief on a pitchfork, and nursing them in what had been their home; how, in spite of that, on account of the crazy suspicion of a drunken soldier, aroused by the ringing telephone, they were accused of being spies; how Jenny Dufau, herself, her old father and her sister, on the verge of death, were saved only by Miss Dufau's spirited behavior and the intervention of an old sensible general. No use repeating here what has been already printed in every American paper. But what made upon the writer the deepest impression, when he called on Miss Dufau, was not the narration of the horrible things to which—incredible as it is—we are getting used to day by day, but the unspeakable sadness of it all, a sadness far away from every partisanship, the feminine sadness of which love and charity are such a great part; the unconscious revelation of the grief of the woman, who has no thoughts of hatred for anyone, no joy in victory bought for the price of blood, the deep, almost motherly, grief which makes a young woman such as this one speak of the wounded soldiers of every nation as of suffering children crying for help.

In her loving words, in that trembling voice, there sounded a real echo of Europe's unspeakable misery.

Second Pacific Coast Tour for MacDermonds.

Sibyl Sammis-MacDermid and James G. MacDermid will make a second Pacific Coast tour under the management of Alma Voedisch, shortly after the first of the year, reappearing in many cases with the same organizations, while new bookings are being made in cities not visited last year. Returning to Chicago, they will leave immediately to fill Southern engagements.

The following are abbreviated press reports of the first Western tour:

LOS ANGELES WOMEN'S ORCHESTRA.

The singer gave the famous aria of "Il re Pastore" (Mozart). The young vocalist is possessed of a delightful voice, sympathetic, well trained and having the rare quality of naturalness and clarity.—Los Angeles Times.

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It is an unalloyed joy to listen to such a glorious voice in the full bloom of its power, as is Sibyl Sammis-MacDermid's. . . . His songs, many of which have become famous, were received with sincere and enthusiastic appreciation.—Long Beach (Cal.) Telegram.

PORTLAND APOLLO CLUB.

Of all the women singers who have sung at the Apollo Club concerts, Mme. MacDermid easily holds her own as an artist of distinguished excellence. In presence, she is unusually attractive and



MR. AND MRS. JAMES G. MACDERMID.

has much vivacity. . . . In six songs composed by her husband she received an ovation.—Portland Oregonian.

BOISE RECITAL.

In nothing which she sang did this really great singer convey an insincere emotion, but in everything displayed a voice of natural beauty and technical finish.—Boise (Idaho) Capital News.

SEATTLE PHILHARMONIC ORCHESTRA.

The voice is very rare in quality, having a certain richness in color in every register which makes it not an easy matter to

classify. . . . There was an evident desire to hear both more of Mme. MacDermid's charming voice and more of her husband's songs.—Seattle Times.

VICTORIA (B. C.) ARION CLUB.

This gifted singer possesses a pure and brilliant voice of great range. Her accompanist was her husband, the well known song composer, and his assistance in this capacity showed him to be a finished artist.—Victoria (B. C.) Colonist.

SPOKANE MUSICAL ART SOCIETY.

The program which she essayed was one calculated to test the singer's capabilities to an unusual degree, and she met every demand with ease and assurance. Particularly well received were the songs of Mr. MacDermid, which concluded the program.—Spokane (Wash.) Chronicle.

"THE JEWELS OF THE MADONNA" PERFORMED AT THE CENTURY.

Wolf-Ferrari's Opera Has Same Cast That Sang It Last Season.

Wolf-Ferrari's brilliant opera, "The Jewels of the Madonna," was given on Tuesday evening and on the alternate nights following at the Century Opera House, New York, with the same cast by which it was sung last season. The performance was in some respects better than it was last season and in some respects not as good. This especially refers to the work of the chorus and to some

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of the stage business of the principals. Of the latter certain portions which were considered too broad last season were cut, but there were other matters introduced which might be found objectionable on the same grounds. The chorus on Tuesday evening of last week was out of tune and uncertain of its parts in several places, but this was corrected at subsequent performances.

Lois Ewell's voice is not as fresh this season as it was last season, which is not strange, considering the immense amount of work she has done for the Century. Her acting of this part, however, was improved, and is a powerful and interesting impersonation, although it may be found to lack some of the dash of the Neapolitan. Gustaf Bergman, who has just returned from Europe after various difficulties in getting away, repeated his splendid performance of last season in the role of Gennaro, a part which gives him large opportunity to display his splendid vocal ability as well as his convincing and sincere acting. The same praise is due to the Rafael of Louis Kreidler, who gave an even finer impersonation upon this occasion than he did last year. In the role of Carmela, Kathleen Howard brought out with skill the character of the old mother of Gennaro, and sang the music with fine interpretation and much feeling.

The many smaller parts were filled capably. The brief ballet part, introduced by Albertina Rasch, was done attractively. The orchestra was conducted by Ernest Knoch with authority and evident knowledge of the intentions of the composer.

Grace Kerns to Sing with Pittsburgh Club.

Grace Kerns, the soprano, is to be the soloist at the concert of the Pittsburgh Apollo Club, Friday, December 18.

Vera Barstow's Engagements.

Vera Barstow, the American violinist, is already booked for appearances in Buffalo, Pittsburgh, Toronto, Portland,



VERA BARSTOW.

Me., and Indianapolis, together with many re-engagements from appearances last season.

The popularity of this charming young musician is steadily on the increase.

Myrna Sharlow with Mendelssohn Glee Club.

Myrna Sharlow has just been engaged as soloist at the February concert of the Mendelssohn Glee Club, of New York, of which Louis Koemmenich is director. The fact serves to emphasize afresh the favorable impression which this very young, and until this season, practically unknown singer, has been able to create by the sheer merit and brilliancy of her work in a remarkably short time. Until the first "Carmen" performance of the Century Opera Company last month, Miss Sharlow was but a name to music lovers in New York. Her reputation, it was known, had been built up in a rather sensational fashion as a result of her courageous and brilliantly fortunate action in substituting for Mme. Melba at a Boston Opera performance of "Boheme" last season; and her work in Paris and London had added largely to her good report.

But New York is skeptical and what has often triumphed elsewhere, has failed signally when subjected to its critical scrutiny. But in the present case the local public merely corroborated with impressive finality the verdict of the cities that had first pronounced judgment on Miss Sharlow. She has been found to have a voice of exquisite timbre, and her skill in handling it is widely acclaimed.

Mr. Koemmenich engaged her for the Mendelssohn Glee Club after a single hearing. The fact is significant inasmuch as the conductor of the club (who is also director of the New York Oratorio Society) has for years been an experienced judge of vocal art. Moreover the club is known to be exacting in its requirements and its patrons are very critical.

Clarence Eddy in Kansas City.

The Kansas City Association of Organists gave a dinner on Monday, October 19, at the Hotel Baltimore, in honor of Clarence Eddy. This was the first social gathering of the Organists' Association. On the following evening Mr. Eddy gave a brilliant recital at the Grand Avenue Temple, under the auspices of the same association.

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Guido Ciccolini a Gifted Tenor.

At the very beginning of his career as a singer, Guido Ciccolini encountered one of the obstacles that so many vocalists have had to surmount at the outset, parental objection. Both his father and his mother, indulgent in all else, had aspirations that suggested a widely different course for their talented son. He was destined, in their



GUIDO CICCOLINI AS LIEUTENANT PINKERTON IN "MADAME BUTTERFLY."

opinion, to become an engineering expert, and it was to that end he entered the Università Ragioneria.

But Ciccolini had certain ideas of his own as to the molding of his future, and as "the architect of his own career," he laid the foundation for his subsequent triumphs in the field of grand opera. He entered the Academy of St. Cecilia in Rome in 1903, where he soon became the favorite pupil of Antonio Costogni. It was but a comparatively short time until he had learned all that the distinguished maestro could teach him, and his first appearance in opera in Naples justified the confidence his teacher had reposed in him. The occasion was a signal success.

Hereafter his strides toward supremacy in the European operatic and concert world were rapid. In 1907, his debut in Bologna as Alfred in "Traviata" caused a sensation. Immediately following this he enlisted upon a tour through Belgium, Holland, France, Ireland and England, in which he appeared in leading roles at all the important opera houses of these countries. The year 1910 was partly spent in Russia, where he filled a four months' engagement at the Imperial Theatre of Varsovia; two months at the Municipal Theatre in Odessa, and afterward a season at the St. Petersburg Royal Opera House. During this period he sang with the foremost Russian artists, including Battistini and Mme. Cavalleria and won distinction as an artist.

His subsequent appearances in England were the crowning triumph of his career, and his vocal accomplishments so impressed Mme. Melba, that she enlisted the tenor's valued services in an opera company of her own, with which the Australian prima donna toured her native land. In consequence of his paramount success on this venture, on his return he was engaged for the opening of the Italian operatic season in Paris, and again won fresh laurels.

Here he again attracted Mme. Melba's attention and was persuaded by her to make a joint tour through England. This tour was under the Shulz-Curtius and Powell management, and the first engagement was that held in London

at Albert Hall in the form of a jubilee concert commemorating the twentieth anniversary of Mme. Melba's public career. Of note is the fact that two return appearances were given at Albert Hall during the following three weeks.

Last winter a hurried trip was made to Milan, where the young tenor, by special engagement, was called to create the tenor role in Wolf-Ferrari's new opera, "I quattro Rustighi." Later Ciccolini sang the same work in Venice and received warm praise for his artistic creative abilities. The busy young artist again returned to London for another Albert Hall recital, and found further bookings by his managers there for a summer tour of all the fashionable English watering resorts, and this, in conjunction with an extended joint tour with Mme. Melba through the English Provinces.

The war interfered with the last plan, however, and Ciccolini is now in this country. At present he is appearing with the Boston Theatre Opera Company as principal tenor. His activities there, which have already created a furore, are chronicled in the Boston Theatre Italian opera review on another page of this issue of the MUSICAL COURIER.

Mlle. De Tréville's Program.

Yvonne de Tréville's program for her Costume-Song Recital, "Three Centuries of Prime Donne," to be given in New York, at Aeolian Hall, Friday afternoon,



YVONNE DE TRÉVILLE

As Mlle. de Maupin in "Three Centuries of Prime Donne" costume song recital.

November 6, and in the Academy of Music, Brooklyn, on Wednesday evening, November 4, appears herewith:

PART FIRST (EIGHTEENTH CENTURY).

Mlle. de Maupin (Period, Louis XIV).
Menuet ChantéLolli
L'Amour Est Un Enfant TrompeurMartini
PhillisAnthony Young
PastoraleHenry Carey

PART SECOND (NINETEENTH CENTURY).

Jenny Lind (Period, 1850).
Thema e VariazioniProch
Scandinavian Folksong, No. 1.
Scandinavian Folksong, No. 2.
Scandinavian Folksong, No. 3.
Mad Scene from Camp of SilesiaMeyerbeer
(Composed for Jenny Lind.)

• THIRD PART (TWENTIETH CENTURY).

Yvonne de Tréville.
Air from LouiseCharpentier
ThistledownCharles Wakefield Cadman
(Composed for and dedicated to Mlle. de Tréville.)
SongHenry K. Hadley
(Composed for and dedicated to Mlle. de Tréville.)
Chanson ProvençaleDell' Acqua
(Arranged for Mlle. de Tréville by the composer.)
Auf der BleicheBungert-Carmen Sylva
(Arranged for Mlle. de Tréville by Her Majesty the Queen of Roumania, Carmen Sylva.)
Aria from Ariadne auf NaxosRichard Strauss
(First time in America.)

It is hinted that this program will have some surprises and that there will be even more for the music lovers than has been promised.

Klibansky-Cooper Success.

The caption of this brief notice concerns Sergei Klibansky and his artist pupil, Jean Vincent Cooper, contralto, soloist at the Maine Festival. While Miss Cooper did the singing and made a great success at these concerts, it is due to Mr. Klibansky that she was able to attain this success. She has studied faithfully, intelligently and with splendid results with this teacher, and has sung much in and around Greater New York, but this marks an important step in her musical development.

The following notices from Maine newspapers attest to her success:

Jean Cooper, the Southern beauty, is a constant favorite with festival audiences, who revel in her rich contralto tones, which fill the big auditorium. She sang a group of English songs, including one by MacDowell, and several short French songs.—Bangor Commercial.

Jean Cooper has a full, rich, mellow contralto and sings in accepted oratorio style. She charmed her hearers with her vocalism and her appearance.—Portland Evening Express and Advertiser.

Jean Cooper's contralto is of quite unusual quality, deep and mellow of tone, and she uses it with much delicacy of discernment and in artistic style. Her singing of the great aria, "O Rest in the Lord," was a beautiful bit of work without a flaw.—Portland Eastern Argus.

Winsome Miss Cooper was a distinct favorite with her audience. . . . Miss Cooper sang wonderfully well. Her voice is rich and beautiful, and she sings with good expression. Although but twenty-four years of age, she is fast winning her way to the top.

Her "Rest in the Lord" number was rendered in such an able manner that she was given a double encore. Her voice has a remarkable carrying power and filled the great auditorium with its sweetness.—Bangor Daily.

With Jezebel, the Queen and the Angel Messenger for her burden of the oratorio, dainty, pretty little Jean Cooper came in for much attention and won her audience completely by her really beautiful voice and personal charm. She is a perfect picture to look upon, but showed by her interpretative skill that she has brains as well as a voice, has used both to splendid advantage, and that her training has been with just the right masters. It is evident, too, that she adds to these most worth while qualifications for success upon the concert stage a dramatic instinct that should carry her far to



JEAN VINCENT COOPER,
Contralto.

the goal of achievement. The appreciation that her singing called forth and the charm of her presence made her work of the evening strikingly interesting.—Portland Press.

The King has graciously accepted a copy of Sir Frederic Cowen's new song, "Fall In," the words written by Harold Begbie, the proceeds of the sale of which are to be given to the Prince of Wales' Fund. Earl Kitchener has also accepted a copy, and the War Office has issued a request that the song shall be sung at the music halls to aid recruiting.—London Musical News.

Alice SOVEREIGN

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Mme. Alda Talks of Interesting Details.

Frances Alda, the Metropolitan Opera soprano, who in private life is Mme. Gatti-Casazza, was "at home" to a MUSICAL COURIER representative at her Hotel Astor suite, New York, on a recent date.

First of all the writer noticed a conspicuous absence of superfluous "embonpoint," which had evidently been one result of the soprano's summer abroad. "Twenty-six and one-half pounds," admitted Mme. Alda.

Possibly it was due to unusually strenuous work, for Mme. Alda and Frank La Forge, her accompanist, have been laboring hard on concert programs during the summer, and Mme. Alda was fully prepared for her twelve appearances which she was to have made under Arturo



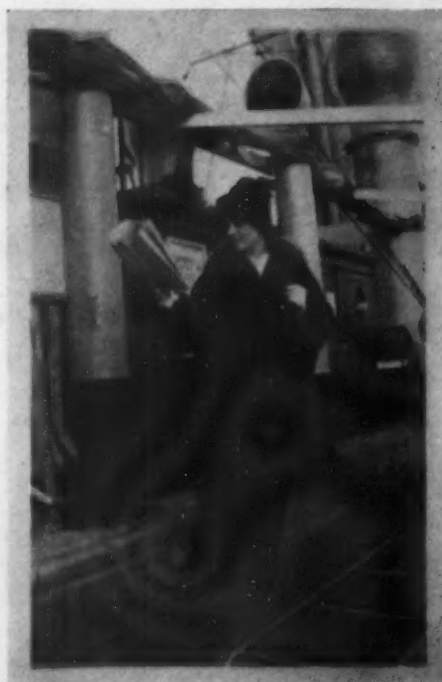
MME. ALDA, FRANK LA FORGE AND R. SCHIRMER IN POMPEII

Toscanini's baton in "Lorely" at Lucca, Italy. This was, of course, given up on account of the war.

"Then I had the novel experience of being my husband's secretary." (Mr. Gatti-Casazza's regular secretaries were detained in Paris.) "And I am a good one, am I not, Frank (to Mr. La Forge), even if I am not paid yet?"

Mme. Alda motored through Touraine with friends early in the summer. This trip extended as far as Monte Carlo. "We had left our newly furnished home in Paris, July 18, for Italy, where we were when the war broke out," she continued.

Mme. Alda has opened her American season already,



MME. ALDA ON BOARD S.S. DUKE OF GENOA EN ROUTE TO AMERICA.

having appeared in concert with Mr. La Forge at Newark, N. J., New York and Hartford, Conn. Her engagements will take her to the far West before the opera season begins for her.

"My programs are to be decidedly neutral, though I am not neutral," she added, emphatically. "I was born an Englishwoman, have a home in France, and have an Italian husband." Mme. Alda made no allusion to a triple alliance in this.

"But what has music to do with the war?" she proceeded philosophically. "I am singing in several languages, and have many novelties. I am including two new and attractive songs by Mr. La Forge, 'I Came With a Song' and 'In Pride of May.'"

"All my gowns are to be made in America this year," resumed the soprano. "I think gowns are made better here, although there is more individuality in the Paris creations. The American woman who gets her gowns in Paris is the best dressed woman in the world." These latter statements go to prove that prime donne think of



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much else than the quality of high C's and the evenness of scales.

Gutia Casini, the young Russian cellist, who was booked to appear en tour with Mme. Alda and Mr. la Forge, is now held in Germany, but they anticipate his being able to join them soon.

The accompanying pictures show Mme. Alda with Mr. la Forge and Rudolf Schirmer at Pompeii, and Mme. Alda on board ship en route to New York.

Mme. Alda's Carnegie Hall, New York, recital will take place January 12.

DENVER MUSICAL SEASON OPENED.

2735 East Colfax Avenue, Denver, Col., October 19, 1914.
The Cavallo Symphony Orchestra, with Johanna Gadske as soloist, inaugurated Denver's musical season on Friday afternoon, October 3, at the Broadway Theatre. This concert, the first of a series which the orchestra will give during the winter, drew a fine audience, the entire house being sold out. The response of the people was particularly gratifying to Director Cavallo, since he is giving this winter's series of orchestral concerts upon his own responsibility, without a guarantee fund.

The orchestra, numbering fifty-two musicians, is by far the strongest that Cavallo has yet presented. Abram Grenfield, the young Denver violinist, who has recently returned from Berlin, made his initial appearance in Denver as concert master of the orchestra.

Tschaikowsky's sixth symphony opened the program, and was splendidly given. The other numbers by the orchestra were "Le Cygne," by Saint-Saëns, for strings, and "Lohengrin," the vorspiel, by Wagner.

Mme. Gadske was given an ovation. Her contributions to the program were Agathe's aria from "Freischütz," and a group of German lieder, Schumann's "Frühlingsnacht," Schubert's "Mädchen's Klage," and three Franz songs, "Aus meinem Grossen schmerzen," "Liebchen ist da" and "Im Herbst." She graciously added two encores, the cry of "The Valkyrie" and the "Erl König," by Schubert. The famous prima donna sang gloriously, her voice sounding as fresh and beautiful as ever. She was ably supported in the group of songs by Larry Whipp, local accompanist.

The next concert of the series will be given November 6, with Germaine Schnitzer, pianist, as soloist.

AN ILLUSTRATED LECTURE.

An illustrated lecture on the new music education will be given by Josephine A. Osborne at the Knight-Campbell Recital Hall on Thursday evening, October 22. She will be assisted by Mrs. George A. MacDonald, soprano soloist, and Jessie Carman and Charlotte Thomas, at the piano.

JULIA CLAUSSEN DELIGHTS DENVER AUDIENCE.

The Denver Philharmonic Orchestra presented Julia Claussen at its opening concert on Thursday evening, October 15, at the Auditorium. The program was as follows: Overture, "Le Roi d'Ys," Lalo; "Amour viens aider," from "Samson et Dalila," sung by Mme. Claussen; "Meditation," from "Thais," for violin and orchestra. Solo played by Fritz Schmitt. Songs by Mme. Claussen: "When I Bring to You Colored Toys," Carpenter; "Little Playmates," Tuckfield; "Mia Spossa Sara la mia bandiera," Rotoli; prelude and liedestod from "Tristan and Isolde" (aria sung by Mme. Claussen).

A fine audience was present to hear this superb artist, who was well remembered through her fine singing and acting in the role of Amneris in "Aida," when she appeared here last winter with the Chicago Grand Opera Company. Her Denver appearance was her first this season, and her voice was in splendid condition. It was especially beautiful in the Wagner numbers, the liedestod and also in the "Traume," which she sang as an encore. In all of her numbers she was adequately supported by the orchestra.

Although the concert was principally a vocal affair, the orchestra under Director Tureman, did very good work in the opening number, and also in the Wagner selections. This series of concerts is under the direction of Robert Slack.

PUPILS RECITALS.

Pupils' recitals are already beginning. One of the first was that given by the piano pupils of Dolce Grossmayer, at the Denver Music Company Recital Hall on October 15. Those taking part were Ethel Levinson, Lenora Phillips, Gladys Garf, Beatrice Feinberg, Hazel Peterson and Móra Wallof.
DOLORES REEDY MAXWELL.

Maud Powell Aids Red Cross.

Having a bale of cotton in her possession and no idea what to do with it, Maude Powell, the violinist, has decided to have it put up into baby bales of a pound each and sold at a dime a piece at the New York Evening Sun's Cotton Corner in the Grand Central Palace when the Red Cross bazaar and universal market opens there tomorrow night, Thursday, October 29. This will make a unique and attractive souvenir of one of America's greatest artists.

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THE MUSICAL COURIER EXTRA

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Devoted to the interests of the Piano Trade.

Hello, 1914-1915!

This is the open season for studios.

Frieda Hempel has sailed for New York on the Canopic and will arrive in New York about November 1.

That gladsome musical sound now being heard in the tonal ranks all over this country is the note of optimism.

English papers bring the news that Mark Hambourg, the Russian pianist, has sued the London Daily Mail for libel for calling him a German.

Augusta Cottlow, the American pianist, gave a recital in Berlin recently for the benefit of the "Society for Helping Indigent Musicians and Artists."

Its seventy-third consecutive season is the one upon which the New York Philharmonic Society will enter on Thursday and Friday of this week with their opening pair of concerts.

Dr. Besl, one of the conductors at the Berlin Royal Opera, is an officer in the Bavarian Reserve Army, and for conspicuous bravery on the field of battle last month was decorated with the Iron Cross.

The annual auction of Cincinnati Symphony Orchestra seats, held last week, resulted in the sale of 973 seats at a total premium of \$5,621. The average premium was \$5.78, slightly higher than last year. The Cincinnati Conservatory of Music took thirty seats at a dollar premium each, ending the sale.

Last week the Chicago Orchestra and the Boston Symphony Orchestra played Strauss' "Don Juan" in their home towns. This week the Philharmonic will play the same work here, and next week we are to have it from the visiting Boston band. Why this sudden popularity of "Don Juan"? Has Strauss written no other symphonic poem? We are puzzled to account for the unanimous attack on "Don Juan."

Vienna reports that its Royal Opera remains closed, although it may reopen later on, if the singers are willing to accept reduced salaries. The Tonkünstler (under Nedbal) Philharmonic (Weingartner) and Konzertverein (Löwe) Orchestras, the Rosé Quartet and the Society of Music Lovers (which has a chorus under the direction of Franz Schalk), all have announced their series to take place as usual.

Sailing from Naples, October 22, on the Canopic, were the Metropolitan Opera ensemble Giulio Gatti-Casazza, Polacco, Farrar, Toscanini, Destinn, Bori, Hempel, Caruso, Urtus, and Didur. Others to follow shortly are Weil, Goritz, Braun, Ober, Reiss and Rothier. Gilly, a prisoner of war, is to be released shortly and will then sail for America. The Canopic is due in Boston on November 2. Emma Eames, Emilio de Gogorza, Margarete Matzenauer and Adriano Ferrari-Fontana arrived in New York last Saturday from Genoa on the Duca d'Abruzzi.

As usual in all matters relating to music—and this paper does not handle other matters—the MUSICAL COURIER was right in its assertion that Vanni Marcoux had not been killed in battle, although the rest of the American press published cablegrams reporting the "news." It now appears from a letter written by Mrs. Marcoux to friends in Boston (and dated October 6) that the man mistaken for the singer was a soldier named Jean Marcoux. Up to the present moment no well known musicians except Magnard, the French composer, and Felix Schreiber, conductor of the Kiel Opera, have lost their lives in the European fighting. Sanguinary

press agents, however, dispatched Rothier, Crabbe, Kreisler and Marcoux. All of them are alive and well.

Singing peace anthems in the churches on Thanksgiving Day, as has been suggested, even if it does not stop the European war, at least does not aggravate it.

Educational opera continues at the Century Theatre. This week "Bohème" and "Jewels of the Madonna" are being heard there. The two works deal with lust, betrayal, robbery, sacrilegiousness and suicide. It is not the fault of the Century Opera enterprise that it is compelled to educate the public with material of such kind; it is the kind of material the public demands and pays for and that is why the composers write it.

Aboard the Rotterdam last Saturday, Marcella Sembrich, soprano, and Marie Hertenstein, pianist, arrived from Europe. The two will take an active part in the American musical season, and their presence here is a source of large relief to their managers and the expectant public. Nearly all the European artists expected here now have arrived or are en route or about to sail. Therefore what threatened to be a debacle now becomes a normal state of affairs.

Word received from our Los Angeles correspondent says that the judges in the \$10,000 prize opera contest were Adolph Weidig, of Chicago; Wallace Sabin, of San Francisco, and R. H. Seeger, of Berkeley, Cal. Of this trio, only Mr. Weidig is known in the East. The MUSICAL COURIER still does not understand why the names of the judges were kept secret until after the award had been made. This is contrary to all custom in the case of public musical prize competitions, which always turn out to be delicate affairs, causing much apprehension and some grief.

Leopold Stokowski, conductor of the Philadelphia Orchestra, in a recent interview said, that among the new works he is introducing to Philadelphia and elsewhere this season, one of those which had made the deepest impression on him was the symphony in C minor by Frederick Stock, conductor of the Chicago Symphony Orchestra. To quote from the interview: "This symphony is planned on large lines, and by its profundity of musical thought, its intensity of expression, and its elastic and masterly treatment of the orchestra, is a work which stands out as a remarkable creation."

The program for the first concert of the New York Philharmonic Society this season at Carnegie Hall, on the evening of Thursday, October 29 (when the entire receipts are to be given to the American Red Cross Society) is strictly "neutral," Austria, Russia, Germany and France being represented. It begins with the "New World" symphony of Dvorak, the tone picture, "Fireworks," by Stravinsky, Strauss' "Don Juan," and three orchestral numbers from Berlioz's "Damnation of Faust," the "Dance of the Sylphs," the "Will-o'-the-Wisps," and the "Rakoczy March."

It will be good news to piano students and lay keyboard connoisseurs to hear that Rafael Joseffy is at work on a monumental new edition of Chopin's complete works, which will begin to make its appearance shortly. This is a much needed piece of musical labor, for the Kullak, Mikuli and Klindworth editions of Chopin all contain many faults and no longer are in touch with modern keyboard reforms and general twentieth century musical phases. No one is better equipped both as a pianist and a musician to undertake the revision of the works of the greatest piano composer of all time, than Rafael Joseffy.

DIRECT MUSICAL NEWS FROM PARIS.

[H. O. OSGOOD, REGULAR PARIS CORRESPONDENT OF THE MUSICAL COURIER, WHO HAS BEEN A REFUGEE IN LONDON FOR SOME WEEKS, WAS COMMISSIONED BY THIS PAPER TO PROCEED TO PARIS ON A TOUR OF PERSONAL INVESTIGATION AND REPORT AS TO MUSICAL CONDITIONS THERE. MR. OSGOOD, AT SOME RISK AND INCONVENIENCE ACCOMPLISHED THE TRIP AND THE RETURN TO LONDON SUCCESSFULLY, AND THE APPENDED INTERESTING NOTES ARE THE RESULT OF HIS DASH ACROSS THE CHANNEL. NO OTHER DIRECT MUSICAL NEWS FROM PARIS HAS BEEN PUBLISHED IN ANY AMERICAN PAPER. IT WILL BE SEEN FROM THE FOLLOWING THAT DURING HIS PARIS STAY, MR. OSGOOD WAS IN ACTUAL DANGER FROM THE BOMBS DROPPED OVER THE CITY BY A GERMAN TAUBE.—EDITOR MUSICAL COURIER.]

London, October 16, 1914.

Paris never was such a pleasant place to live in as it is at the present moment. There are no crowds, no rush of traffic on the boulevards, and there is always a seat for everybody in the street cars. All of them are running, too, and all the underground lines as well, that is up to about eight o'clock in the evening; but in all Paris there is not an omnibus to be seen. Only on the boulevards from the Madeleine to the Bastille the big charabancs which, in ordinary times, fly off to a different race course each afternoon loaded with a horde of bettors, now soberly ply in place of the omnibuses and charge only twenty centimes for saving you a very long walk.

In the parks the autumn foliage is at the height of its beauty and Paris never looked more pleasant and beautiful except—well, Sunday noon Martinus Sieveking and I came up out of the underground station at the Concorde and went around the corner into the rue Duphot, where is Preunier's, the restaurant beloved of all fish eaters and especially of Americans. But Preunier's was closed, so we went on up toward the Boulevard. A cyclist had stopped by the gutter to speak to the concierge at one of the houses. He said that he heard the whirring of an aeroplane engine. Sieveking and I stopped to listen, but even the pianist's sharply trained ear could not detect the noise of a propeller. But he said, "This is just the weather for them. I think they will come over some time today"—"they" of course, being the Germans. It was a beautiful day, blue sky with fleecy white clouds, just the thing to offer the necessary concealment to a daring aviator. We went around the corner to the Taverne Royale and had hardly had time to order before everybody began to rush out into the street, and sure enough they were already there, the Tauben. Scarcely had we been able to distinguish one of them when "boom!"—a distant explosion proclaimed that the big white butterfly which looked so beautiful there aloft was a most nasty sort of a neighbor. In a few moments the machine dived into a cloud and disappeared, while everyone in the restaurant returned quietly to his or her luncheon, seasoned now with a fresh subject for conversation. If the Germans imagine that they are striking terror into the Parisians with their bombs they never were more mistaken in their lives. One of the ladies made the remark, "Je préfère les bombes à la fin du déjeuner," rather a good French pun on the word "bombe," which is used also as the name of a certain kind of ice cream. This very bomb which we had just heard dropped, happily did no damage, but another one dropped that day by one of the two machines which flew over, killed three men, two of them civilians, and two women.

With all due respect to neutrality, go to Paris in a perfectly peaceful way as I did and then see how you would feel when you realize that a bomb is just as likely to drop on yourself or any of your friends as upon any one else.

Now as to musical matters in Paris. There is absolutely nothing going on at present, and I see no prospect of anything at all for the coming season. Not a concert of any sort up till now and all the opera houses closed, with no talk of reopening. But on the day I left Paris I noticed the an-

nouncement in the paper to the effect that the Concerts Touche intended to begin again this week, partly for the sake of helping the poor artists to earn something, fifty per cent. of any profits to go to some war funds. The Concerts Touche are similar in plan to the Concerts Rouge; they take place every evening at their own hall in the Boulevard Strassbourg. There is an orchestra of about eighteen to twenty men who play programs of popular music of the better class. You pay a franc and then are entitled to a cup of coffee or a glass of beer with the music. The most optimistic man whom I found among the musicians there was Martinus Sieveking, the eminent pianist. He intends to stay in Paris all winter and to keep on teaching there; in fact has two or three pupils now, even including one American. I had the pleasure of looking through the manuscript of Sieveking's new book, his own piano method, the publication of which has unfortunately been delayed by the war. It is a most interesting work, with a number of new ideas, and I shall write a special article about it later on.

Last Tuesday I had the pleasure of lunching with Monsieur and Madame Jean de Reszke at St. Germain-en-Laye, where they are staying to be near their son, who is in camp at that place just now with his regiment of cuirassiers. Although a Pole young Mr. de Reszke is a Russian subject, he volunteered at the very beginning of war for service in the French army, and as he was already an excellent rider and a good swordsman he was sent out at the battle of the Marne at his own request with his regiment after only four days' preparation in camp. He was slightly wounded, but made a quick recovery, and now is only waiting to be ordered forward once more. M. and Madame de Reszke are immensely proud of their boy and they will have a right to be. It is good to know that M. de Reszke, who I think may rightfully be called the dean of the teaching forces in Paris, intends to resume work there in his studio just as soon as the war is over and earlier if conditions should permit.

I called at the home of Jacques Thibaud, but was informed that he is not in Paris at present. I understand that he is not among the soldiers, but as a "réformé" will have to subject himself to another examination in order to determine his physical fitness, and it will be decided after that whether he will be kept in France in view of being called up for military service or whether he will be able to leave to carry out his concert plans. All the "réformés"—that is, those men not in the regular course of things accepted to do the required military service on account of some physical unfitness—will be examined between now and the end of November and those who come up to the required standard will be called on for service.

Among them, for instance, is my friend, Jean Verd, the young pianist, whom I found at home. But in the meanwhile he is doing all he can to help his country in a quiet way, and is orderly at one of the military hospitals from half past ten in the evening until seven o'clock in the morning. In order to fill in the quiet hours of the long night watches he has learned to knit as well, and he showed me his skill on a muffler which he was then

making. His fingers fly over the needles almost as fast and nimbly as over the piano keys at other times.

I also found still in Paris Elizabeth Mack, the teacher of gesture and dramatic action, who, however, expects to return to America in November or December, to work there until the end of the war, and Wager Swayne, teacher of piano, who was out when I called, but who, so his housekeeper informed me, already contemplates returning to America before long for the winter.

I was in Paris only a very few days and did not have time to call on all, but at last account Julia Valda and J. Delma-Heide were among the friends who were still living in Paris. Of the other vocal teachers, Frederick Ponsot is a soldier, Lloyd d'Aubigné is at Nice, Regina de Sales in America, the Marquis de Trabadelo probably in Spain, and Gabriel Lapierre is a soldier.

But make no mistake. The minute the war is over you will find more activity—at least in the teaching branch of music—than Paris ever before has witnessed, and, unless I am a bad prophet, there will be more pupils than ever, all those who are now kept away by the war being bound to come over in one grand rush. H. O. OSGOOD.

FINE MUSICAL OUTLOOK.

A rare spirit of confidence animates the entire musical profession of this country at the present time, in spite of the foreign troubles, the influx of European artists and teachers, and the uncertain conditions in some lines of American commerce. New York and Chicago managers who have returned from their early fall tours report no falling off in the demand throughout the United States for good concerts and no decrease of prices available for the services of capable artists. "There are more music clubs and music courses than ever," says one well posted managerial observer, "and this additional demand will take care of the extra supply."

Music is fortunate in that its nature does not change from season to season, like the theatre, for instance. There, while romantic or swash-buckling drama may be all the rage one season, the next twelvemonth will find the public attending only crook or detective plays, and a third winter bring profitable popularity exclusively for business farces or problem pieces dealing with the sex question. Even Shakespeare has his on and off periods in the theatre, and sometimes depends for successful revival on the elaborateness of outfitting or the personal popularity of a "star" or two.

Not so with music, however. Does any one ever hear of a season when Beethoven is neglected, or Bach, or Chopin, or Brahms, or Wagner, or Verdi, to mention only a few standard names. The new men come and go, and some of them still are waiting for a final disposition regarding the length of their stay with us, but the old masters have secure niches in the temple of enduring fame, and their sway continues to be supreme and popular.

It is not necessary for the musical artist to change his interpretative medium constantly, as the actor generally is compelled to do. The standard repertoire once acquired, the lieder singer and the per-

former on the piano or violin can go through a whole career without fear that the public will tire of Schubert, Schumann and Brahms songs and the best known compositions for the piano and the violin. Opera singers are even better off, for in many cases they make and maintain a brilliant reputation through the singing of only three or four roles.

A musical public feels the need of music, and that is why it cannot be regarded merely as a luxury so far as concerts are concerned. "Hard times" rarely affect the hunger of musical enthusiasts for the art they love, nor does a period of general commercial depression lessen the ambition of those who are studying for a professional musical career—even though it oftentimes makes them slower in their payments to the teachers.

There is every indication that the 1914-1915 American musical season will equal the most successful of previous musical years and perhaps even go beyond that liberal estimate. New York is the heart and pulse of the musical life of this country, and already the number of concerts announced here for the next two months equals the most favorable November and December records of the past.

A BIT OF OLD DUTCH.

This is a Dutchman's art. The most striking feature in it is the stability of the lady's hand. Why such a weapon of offence and defence should be devoted to the gentle task of twanging lyre strings we cannot imagine. We might easier believe that the weight of just such a hand as that had stunted the growth of the dwarf in the upper picture. Both he and the ostrich behind him seem amazed to see the monkey playing a posthorn—as well they might be!

This picture is the frontispiece of Burmann's edition of the fables of Æsop translated from the original Greek into Latin by Phædrus. The book was published in Amsterdam in 1745, and is a masterpiece of printing on imperishable Dutch paper. But as a work of art, however, this copperplate frontispiece is hardly worthy of the land that had given the world a Rembrandt, a Hobbema, a Cuyp, and a Ruysdael. The garment which hides the athletic shoulders of the lady with the lyre is certainly not Greek, and the goose quill which the scholar holds is entirely wrong. In classical times writers wrote with a split reed or a stilus.

There are so many old Dutch pictures of musical subjects that we can only look upon this aberration as a joke. Rembrandt's "Night Watch" has a drum in it, as has also Van der Helst's "Banquet of the Civic Guard." Perhaps the most famous Dutch musical picture in existence is the "Jester Playing the Lute," by Frans Hals. Anthoni Palamedes has left a splendid picture of a "Concert," which now hangs in a gallery at Hague. Adrien van Ostade's "Villagers" are dancing to a fiddle, and the same painter's "Wandering Musicians" are playing this familiar instrument. Cornelis Dusart has a boy playing what looks to be an oboe, and a woman with a hurdy gurdy, in his "Village Fair." Gaspard Netscher's aristocratic "Concert" is one of the loveliest pictures in The Hague gallery. In the National Gallery in London is Pieter de Hooch's "Merry Song," and near it in the same gallery today are Godfried Schalken's "Duet," J. M. Molenaar's "Musical Party," and Jan Vermeer's "Girl at the Spinnet."

These, and many more Dutch pictures of musicians, concerts, dancers, village festivals, ought to have taught the designer of Burmann's frontispiece not to give a lady lyre player a hand like a leg of mutton, and put a brass posthorn to a monkey's lips.

But the great school of Dutch painting had passed away when this comparatively modern freak of art was handed in by the printer's clerk and made to



"A BIT OF OLD DUTCH."

do duty as pictorial introduction to the fables of Æsop.

As musicians the Dutchmen were never brilliant. Here and there one of the sturdy race made music, but it was not until our own day that the music makers of Holland came into their own. Such a conductor as Willem Mengelberg, singers like Julia Culp and Jeanne Jomelli, and a cellist like Anton Hekking are in themselves enough to show that Holland can produce musical artists.

But when we speak of the great Netherland school we can hardly include the Dutch among the Flemish composers of the many schools which flourished at Antwerp and other towns in Flanders between the years 1370 and 1590. "If the Netherlanders were not the earliest composers, they were, at least, the first musicians who taught the rest of Europe how to compose," says W. S. Rockstro.

And yet, in spite of all the musical and art environment of the ancestors of the Dutch publishers, this badly drawn, historically incorrect, musically impossible picture was foisted on the world in 1745, four years after the death of the famous scholar, Peter Burmann, who had edited the text of Phædrus.

RAINS, AN AMERICAN.

A long cablegram published in the American newspapers last week from Professor Leon Rains, protesting against "the unfair treatment of Germany" in our press, seems to have misled several commentators into the error that Professor Rains is a German university instructor. As a matter of fact, he is an American basso who was connected for many years with the Dresden Opera and visited this country some three or four years ago for a song recital tour. His professional title was bestowed upon him by the King of Saxony for valuable pedagogic work done in the field of vocal instruction.

PAVLOVA PRIZE.

Several inquiries have been made regarding the Pavlova Dance Music Prize Contest. A letter from the MUSICAL COURIER, addressed to Max Rabinoff, managing director of Mme. Pavlova, on this subject has been replied to by Mr. Rabinoff as follows, under date of October 20, 1914: "Thanks for your letter of the 20th. The result of the competition will be announced within a few days when Mme. Pavlova arrives, at which time I will take great pleasure in forwarding to you a copy of the official announcement. I am, sincerely yours, Max Rabinoff."

WHY "FAIRYLAND" WON.

An interview with Adolf Weidig, which Karleton Hackett publishes in the Chicago Evening Post, throws some characteristic sidelights on the recent Los Angeles \$10,000 prize opera contest. Mr. Weidig corroborates the fact that of fifty-six works submitted, only twelve were seriously considered by himself and the other two judges. Practically all the contestants, according to Mr. Weidig, "had no idea of what an opera should be." The winning composition, he announces, "had stood apart from the others from the very first because of the obvious grasp of orchestral and stage technic, the reason for which is plain enough now, since both these gentlemen had received the benefit of practical experience in writing for the stage. . . . In coming to our decision we had to keep firmly before our mind that this work must be not merely a good bit of musical workmanship, but, above all things, must have in it the elements for successful public performance. . . . The work would have to be interesting from the point of view of the general public or the award would have been a failure. . . . We feel that we have chosen, by all odds, the best work offered, but personally I am by no means sure that a contest held under the rules of the one just finished is best adapted to produce the result desired. . . . A number of works had to be thrown out of the contest immediately, and some with genuine worth in the music, because the librettos chosen were absolutely out of the question for stage production.

"I am somewhat inclined to doubt the wisdom of compelling the judges to make an award, especially where the sum in question is as large as \$10,000. An opera to be entitled to such a reward ought to have merit of the very first order, ought not to be merely the best of those presented, but should be of most distinctive artistic worth. . . .

"No award should be made until the judges are positively of the opinion that a work has been found worthy of such a generous honorarium."

DR. KUNWALD ARRIVES.

Dr. Ernst Kunwald, conductor of the Cincinnati Symphony Orchestra, arrived here on the Rotterdam last Saturday from Europe and left immediately for Cincinnati, after calling telegraphically a rehearsal of the orchestra for Monday evening. Dr. Kunwald came directly from Berlin, where he found conditions to be almost normal, and the only excitement is the martial enthusiasm of the Berliners.

During the winter Dr. Kunwald will produce the following orchestral works, which have hitherto not been on the programs of the Cincinnati Symphony concerts: Bruckner's fifth symphony, Reger's "Serenade," Grieg's "Variations on an Old Norse Theme," Wagner's "Columbus" overture, Goldmark's "Prometheus" overture, Wolf's "Penthesilea" and Edgar Stillman Kelley's "New England" symphony, which met with such an excellent reception last spring in Altenburg, Germany. Several other American compositions are to be brought forth under Kunwald's direction, and there will be also the Bach "Brandenburg" concerto, the "Concerto grosso" of Handel, Mahler's fifth symphony and Brahms' third symphony.

Dr. Kunwald was in Vienna and Bayreuth during the very early war days and after that remained in Berlin. He says that he is looking forward with keen delight to his season in this country.

THE BISHOP'S MISTAKE.

Bishop Heber must have had the present war situation in mind when he wrote his famous hymn:

"From Greenland's icy mountains,
To India's coral strand."

The rest of the poem, however, is wrong, for it talks about the pleasures of peace.

"THE MANAGERS' FORUM."

A correspondent writes: "In glancing over the multitudes of articles that appear in your journal and those of Europe, I often muse over the fact that among them one rarely finds a word or two from the manager. Why is not an intelligent effort made to dwell on the subject of concert managing, a subject so vital in every phase and action of our musical life? Why is there such a sad lack of interest shown in a field so fascinating and vital? Surely there are many managers who at a pinch could write as good an article on their business whether from a cold commercial standpoint or a psychological viewpoint, as some of our musicians who expound on themes that are of interest to them in their own line of endeavor."

The MUSICAL COURIER thanks its correspondent for a very valuable suggestion, and agrees with him that more should be written and generally known about musical management and the potent role it has come to play in the tonal affairs of this country. Believing that wide interest attaches to the subject, the MUSICAL COURIER will in its next issue, November 4, begin a department called "The Managers' Forum," which is to be conducted for the benefit of the musical managers all over this land and for the aid and instruction of the artists with whom they come into business contact. Full details of the wide ground to be covered will appear with the first installment of "The Managers' Forum," to which all persons who have something to say on the subject of musical managing in relation to general musical expansion in America are asked to contribute opinions, suggestions, experiences and grievances. It should be remembered, however, that the aim of the MUSICAL COURIER is not to dedicate this new department to destructive criticism, but to keep its purpose and nature strictly helpful and constructive.

MRS. TAFT ASKS NEUTRALITY.

When the Cincinnati Symphony Orchestra met for rehearsal last week, Mrs. Charles P. Taft, president of the Orchestra Association, in a few tactfully worded sentences requested that the men of various nationalities in the orchestra refrain from discussing the present trouble in Europe, and keep their thoughts fixed on harmony at home, rather than discord abroad. Mrs. Taft said: "I want to say just a word to you this morning. We are entering upon this season under peculiar circumstances. Nearly the whole of Europe is engaged in war, and every country in it is represented in this orchestra. Each man is passionately interested in the success of his country and absolutely sure that her cause is the only just one. No one can blame him for this, or wish it otherwise.

"I beg of you that when you meet at rehearsals, or are together in town or on tour, you will lay aside all thoughts of the war—or if that is impossible, at least refrain from discussing it. The President of our country has asked all Americans to exercise self control, and I ask the same of you. Artists, especially musicians, feel things more keenly than other people. But will you not let the warmth of your feeling show itself in the excellence of your playing and so make this the most successful year artistically we ever have known?"

UNPOPULAR FICTION.

Some time ago, Henry T. Finck, musical editor of the New York Evening Post, complained that the musical press agents send him too much matter for publication and asked them to use the brake on their imagination and the blue pencil on their manuscript. The plea did not avail, however, for in his column of last Saturday, Mr. Finck minces no words in telling the press romancers that henceforth he intends to amputate their passionate epistles mercilessly. "A single one of the gentry, according to

Mr. Finck, "sent in stuff this week which if printed as received would have filled a whole column; and several others vied with him." Mr. Finck concludes very pointedly: "Please don't be pigs. Let others have a chance, too." The MUSICAL COURIER endorses Mr. Finck's stand unreservedly.

CHICAGO PIANO PRIZE DECIDED.

Pasquale Tallerico, of Wilton, N. H., last week won the national pianists' contest in Orchestra Hall, Chicago, and was awarded the privilege of an appearance with the Chicago Symphony Orchestra, in the American program to be given under the direction of Glenn Dillard Gunn. The honor carried with it a cash prize of \$200 donated by Charles G. Dawes. But the standard of artistic excellence maintained throughout the contest was so high that Mr. Dawes, on the spur of the moment, increased the financial rewards to a total of \$600, to be divided between the six contestants who participated in the final event.

Second honors went to Carol Robinson. The other participants were Marie Kryl, Sarah Suttel, Belle Tannenbaum and Joseph Wynne, all of Chicago.

All the contestants have been trained in America. The winner, Mr. Tallerico, though born in Italy, has studied in this country since his eighth year. The remaining contestants in the final event are products of Chicago schools and studios.

Nineteen cities from Boston to San Francisco sent twenty-eight participants to the competition. All but six were eliminated in the preliminaries held at Fullerton Hall, Thursday and Friday. Five of the six chosen represented Chicago.

A large and interested gathering listened to the final contest. The judges were Peter C. Lutkin, of Evanston; Carlisle M. Scott, of Minneapolis, and Samuel Bollinger, of St. Louis. The judges of the preliminary contest were Ludwig Becker, Herbert Butler, and Hugo Kortschak, of Chicago.

TEN THOUSAND DOLLAR AFTER-MATH.

As is stated elsewhere in this issue, the \$10,000 Los Angeles opera prize and the award of the decision recently have left in their wake some very mixed feelings and reflections. Doubtless some of the composers look upon the outcome as a tragedy, chiefly because they did not get the \$10,000. But several consider the real sadness of the affair to lie in the fact that Horatio Parker won again after failing so dismally with his "Mona." At any rate, some amusing happenings are the outgrowth of the contest. Our Chicago office reports that two composers who had sent in their scores assert that they will go to Los Angeles to hear Parker's "Fairylend" and that if it is not superior to his "Mona," they will protest energetically, as they know positively that their own operas are better than "Mona." One of those composers went even further and said that he had sent in a one-act opera which in his own estimation is superior to "Cavalleria" or "Pagliacci." Chicago reports also that at least six composers of that city are known to have competed for the \$10,000, and five of them they are not only despondent but also bitter toward the winner, whom they do not acknowledge as being able to write an opera worth \$10,000.

BORWICK EXPECTED.

Leonard Borwick arrived in Vancouver from Australia, October 22, and proceeded east at once, being due in New York today, Wednesday, October 28. Borwick's first recital here will occur at Carnegie Hall, November 5.

N. F. M. C. BIENNIAL AND CONGRESS, 1915.

Los Angeles makes public the programs for the N. F. M. C. Convention, Biennial and American Music Congress of 1915. The full schedule of exercises in Los Angeles will include the following:

- June 24—Reception to visiting delegates.
- June 25 (forenoon)—Opening session of convention.
- June 25 (afternoon and evening)—Programs by Los Angeles public schools.
- June 26 (morning and afternoon)—Convention sessions.
- June 26 (evening)—Symphony concert.
- June 27—American music in all church services.
- June 28 (morning)—Convention session.
- June 28 (afternoon)—Recital.
- June 28 (evening)—Choral concert.
- June 29 (morning and afternoon)—Sessions, recitals and lectures.
- June 29 (evening)—Orchestral concert.
- June 30 (morning and afternoon)—Sessions and recitals.
- June 30 (evening)—Artists' concert.
- July 1 (morning and afternoon)—Convention work.
- July 1 (evening)—First production of prize grand opera.
- July 2 (morning and afternoon)—Convention session.
- July 2 (evening)—Second production prize grand opera.
- July 3 (matinee)—Third production prize grand opera.
- July 3 (evening)—Grand musical pageant and electrical display.
- July 4—Rest.
- July 5-10—Opera productions.

END OF THE BOSTON OPERA?

Eben D. Jordan, one of the executive directors of the Boston Opera returned to that city last week from a European trip. He not only confirms the report that the Boston Opera will not open this season, but says also that the possibilities of having opera there next season are remote and that so long as the European war continues it will be out of the question. Henry Russell, manager of the Boston Opera, now is in London and is expected to remain there for the time being.

BEFORE THE TANGO.

When Byron wrote his "Beppo" in 1817 he described what might have been a tango tea:

They went to the Ridotto—'tis a hall where people dance and sup and dance again.

It was only a Venetian masked ball he was describing.

In those early days of terpsichorean development the super-hyper-finical and ultra-delectable tango had not yet been revealed to the waiting world.

ORCHESTRAL PROSPERITY.

The high cost of symphony will be reduced considerably in America this winter, to judge by the big advance subscription sale which all the large orchestras have enjoyed this fall.

EAMES RETIRES.

Upon her arrival from Europe last Saturday, Emma Eames announced that she has retired permanently from the stage and will do no more public singing.

SERATO ON THE CANOPIC.

Arrigo Serato, the Italian violinist, is a passenger aboard the steamship Canopic, due in Boston this week.



Musical War Talk.

These are great days at the Aschenbroed'l Club, where the musicians hold forth with acumen and conviction about the war and its doings. An average conversation runs somewhat along these lines:

Schmiergeiger—"Vell, ve intend to take Dunkirk soon."
Blasspust—"Who iss 've'? Since ven has de Kaiser taken you into de firm?"

Schmiergeiger—"I always said de Choimans would get England. Dis makes de conumencing."

Kratzfritze—"Vat part von England iss Dunkirk?"

Schmiergeiger—"Somewheres on de Channel, in de south."

Blasspust—"It's on de same side as Dover—about twelf and a half miles to de left."

Schmiergeiger—"Sure."

Kratzfritze—"How soon vill dey be in London?"

Paukendicker—"Dey don't go to London, you Dummkopf; dey stay in Dunkirk vere dey can sit and look acrost de Channel to vatch de French."

Flötenschlingel—"How big is that Channel acrost?"

Kratzfritze—"About six miles."

Schmiergeiger—"Dat's right."

Paukendicker—"Vell, how vill dey get London?"

Blasspust—"Dey bring de big siege guns over from Belgium und shoot London from Dunkirk. Den comes de Zeppelins und drops cannon balls. See?"

Schmiergeiger—"Dat's vat dey'll do."

Brummgrunzer—"How far does de big guns shoot?"

Kratzfritze—"About sixty or eighty miles."

Paukendicker—"As much as dat?"

Kratzfritze—"Even furdur—on a clear day. When it's foggy dey use de howitzers."

Flötenschlingel—"Vat iss a howitzer?"

Schmiergeiger—"It's a gun vat turns around on a axle."
Kratzfritze—"It ain't; it's a gun vat fires centimeter shots."

Blasspust—"I don't agree vit you. A howitzer iss on a fort und comes up und down out of de ground."

Paukendicker—"Dat iss a machine gun. A howitzer iss ven dey shoot in de air at aeroplanes."

Brummgrunzer—"All of you iss wrong. A howitzer belongs to a torpedo boat und goes under de vater. It fires off shells."

Flötenschlingel—"Vell, vat iss a shell?"

Brummgrunzer—"Um Gotteswillen, don't you haf been on a beach in de summer?"

Flötenschlingel—"You don't mean shells like dem clam und oyster shells, do you?"

Kratzfritze—"Sure, he does."

Brummgrunzer—"The edges of de oyster shells iss made sharp und they stick dem in de cannon balls. Don't you often read 'de enemy vas cut to pieces?' Vell, dat's it. Am I right, gentlemen?"

All—(Grunt and gulp Pilsener.)

Organically Speaking.

An old friend is on hand again. Listen. "The largest pipe organ in the world will be installed at the Festival Hall of the Panama-Pacific International Exposition." That organ does an amazing amount of traveling.

Enharmonic War Change.

From London Truth comes this retort courteous, following upon Dr. Richter's renunciation of his English titles:

"Dr. Richter, if report may be credited, has thought fit to dispossess himself, following an illustrious precedent, of all his British degrees and distinctions in consequence of the war. So far, however, he has not yet considered it necessary to return also any of the filthy and contaminating lucre (as a well known native composer neatly put it the other day) which he has extracted from the British public during his long and profitable residence in our midst;

so perhaps it is permissible to cherish the hope that rumor has maligned him. Dr. Richter has a daughter married to an Englishman, and a youthful British subject calls him grandpapa."

That ought to be the least of Dr. Richter's troubles. Presumably he now will teach the infant to lip "Grossvater."

Beethoven's Secret Life Revealed.

"A very old man died in Vienna the other day, who treasured a few vague memories of Beethoven, whom he had known in his youth. The composer 'wore a gray silk hat. He always answered kindly when we greeted him. He was a man of medium height and of athletic build. He generally had a little book with him in which he wrote.'"—Boston Transcript.

Without Prejudice.

At this time, when the various monarchs are making known their secret alliances with the Almighty, it is not inapropos to remember that in 1770 Voltaire wrote: "It is said that God is always on the side of the heaviest battalions."

Shrapnel.

It is all very well to talk of banishing German music out of England, but what would happen if the German music were banished out of the English compositions?

Damned?

"Berlin's flood of mediocre concerts has been dammed almost entirely."—Exchange.

Helen Ware's \$10,000 Fee.

Helen Ware, the violinist, tells an amusing story about a fee she received, the largest ever paid to any artist for a single appearance. It was at the Kirksbridge Insane Asylum, where she played at a concert while still a student some eight years ago. After the music she was being shown around the building by the superintendent when an earnest eyed man approached her, shoved a piece of paper into her hand, and said: "Your fee, Miss Ware." Then he scuttled off. The violinist looked at the paper; it was a check for \$10,000. Hardly daring to believe her eyes, the young girl showed her prize to the superintendent. "Oh, yes," he said, rather wearily, "we have to supply that fellow with a new check book every day. He thinks he's John D. Rockefeller and gives away several billion dollars before luncheon every morning."

France Gets a Setback.

Oscar Hammerstein and a friend were arguing about the war and had reached the question of national finances when the impresario became heated and a passerby heard him yell at the top of his voice: "What do you know about finances, eh? Just tell me one thing. Who owes more money, France or Oscar Hammerstein?"

Appropos.

Nobody has quoted Tacitus on the subject of the war. Here is a tip for the Germans. In "Germania," chapter 35, Tacitus says: "Without lust for expansion, without arrogance, of quiet and reserved demeanor, they provoke no alien nation to war and molest none by plundering and robbery. It is the best proof of their worth and their might, that they do not owe their preponderance to deeds of violence. At the same time they all are prepared to strike and in case of necessity, the army is ready, horse and man, in imposing numbers."

The Moulting Dove.

Why not change the title to Noble Piece Prize and award it to the army that shall have the largest piece left by January 1?

Music of the Sole.

Next to Bruckner's symphonies, what is worse than an office boy with shoes that squeak?

Info.

Do you know who is responsible for Germany's increase in naval expenditure from \$30,000,000 in 1898 to \$125,000,000 in 1913; who raised the profits of the Hamburg-American Line from \$625,000 in 1886 to \$14,125,000 in 1912; who beside the Kaiser stands in the way of Germany's acquiring real parliamentary institutions and truly representative government; what unofficial personage is the power behind the German throne and the Kaiser's closest adviser and yet refuses to become Imperial Chancellor; who controls \$400,000,000 of bank deposits in Germany and publicly alluded to the United States currency system as a travesty; that Count Zeppelin was in our Civil War and made his first aerial flight in a captive balloon raised by a Federal corps; that a Zeppelin dirigible can carry four and one half tons of explosives if necessary; that the Crown Prince is a passionate admirer of Napoleon I; that there is a little five foot politician in Germany who has more power than the Chancellor; that a Berlin newspaper proprietor revolutionized the entire daily press of that city in 1885 by adopting American journalistic methods; that the passages of Bismarck's memoirs relating to his dismissal are being preserved in the Bank of England, to be kept until the last person mentioned therein is no more; that the German navy has one of the best press agents in the world; that the steel king of Germany started business with \$6,000 and sixty workmen and today is worth \$100,000,000, and employs 50,000 men; that the recent Colonial Minister of Germany was a Wall Street apprentice; that Krupp von Bohlen, head of the cannon works, has American blood in his veins, his parents having been born in Philadelphia, and that he served for awhile at the German Embassy in Washington? If you do not know all these things and would like to learn hundreds of others equally interesting about the personages who are playing the leading roles today in Germany, read Frederic W. Wile's "Men Around the Kaiser," a remarkably fascinating and exceptionally well written series of thumbnail sketches of thirty famous men. To musicians, the descriptions of Richard Strauss, Max Reinhardt, Gerhart Hauptmann and Max Liebermann will be found to have especial value. The Bobbs-Merrill Company, of Indianapolis, publishes the book.

Dark Days.

In a letter received from Ernest Newman, the famous English musical writer, he says: "How is the war affecting you over there? Here it is playing the very devil with music and with things of luxury generally. I had it in mind some time ago to spend this winter in America on a lecturing tour. I wish I had arranged it now; the conditions are all against any serious work here at present."

Our Prize Offer.

When the Metropolitan Opera singers land in Boston from Naples about November 2, there will be a goodly band of newspaper reporters on hand to meet them. The artists may be expected to narrate intense and beguiling experiences. Most of them will begin with that favorite word "I." This column offers a prize of a postage stamp, only slightly used, to that one of the singers who will say on disembarking: "I am here to sing, not to talk. I know nothing of war and therefore refuse to discuss it. What I experienced is interesting to no one but myself. Please do not mention my name."

Redivivus.

Among those who sailed from Naples last Thursday was Leon Rothier, killed recently. LEONARD LIEBLING.

MINNEAPOLIS ORCHESTRA WILL OPEN ITS SEASON.

**Symphony Popular and Children's Series to
Be Resumed—Other Mention
and Notes.**

Minneapolis, Minn., October 19, 1914.

The Minneapolis Symphony Orchestra will open the music season in this city October 23, with Louise Homer as soloist.

The first popular concert of the season will be given at the Auditorium, October 25, at 3:30 p. m., with Irene Jonani, of the Boston and Chicago Opera, as soloist.

The Minneapolis Symphony Orchestra will also give a series of children's concerts. Emil Oberhoffer, conductor, has arranged and announced the numbers to be played, and the music teachers in the public schools will play these numbers for the children and give lecture-recitals until the children become thoroughly acquainted with the music. In this way Mr. Oberhoffer will have an appreciative and well versed audience.

A six number Beethoven cycle will also be given by the Minneapolis Symphony Orchestra, beginning November 24.

APOLLO CLUB CONCERTS.

The Apollo Club will give a series of three concerts this year, with Evan Williams, Margaret Keyes and Olive Kline as soloists.

PHILHARMONIC CLUB SEASON.

The Philharmonic Club will give a series of three concerts this season. "The Messiah" will be presented on Christmas night, with Frederick Martin as the Messiah. Schumann's "Ruth" will be sung, also "Samson and Delilah" with Mildred Potter and Marion Green.

NOTES.

After a year's study in England with Oscar Seagle, Harry Phillips will give a recital with William MacPhail, violinist, at the First Unitarian Church on November 13.

The Arpi Singing Society (Swedish) will give a concert at the Auditorium, November 5, assisted by Marie Sundelius, of Boston, and Christine Chindblom, of Chicago.

NORTHWESTERN CONSERVATORY NOTES.

The ensemble class of the conservatory violin department made its first appearance at the student hour the past week. The work is under the personal direction of Gladys Conrad, assistant in the violin department.

Katherine Gardner, Beatrice Konchal, Minnie Ledbetter, pupils of Ethel Alexander, Anne Hughes and Franz Dicks, of the piano, voice and violin departments of the conservatory, were presented in concert in Conservatory Hall on Wednesday. They were assisted by Marguerite McCoy, of the expression department, and the conservatory quintet, under the direction of Gladys Conrad, of the violin department.

The most recent mode of training for public appearance utilized by the conservatory management is the recital rehearsal. This concert training will form an important adjunct of student work and is free to all students who are to appear in concert throughout the season, and is in charge of John Seaman Garns, instructor in stage department. He will be assisted by other members of the faculty. The first rehearsal was held on Tuesday last, and will be held regularly each week on Tuesday at 4:30 o'clock.

Lillian Riske, 1914 graduate of the piano department and department of public school music, has opened a private studio in Doland, S. Dak.

One of the most important events of the conservatory season thus far was the recital given on Saturday, October 17, by Josephine Retz-Garns, reader, associate professor of the expression school. Mrs. Garns is well known as a reader and teacher throughout the Northwest through her recital tours. She resigned her position as instructor in expression at the Lawrence University to accept the appointment at the conservatory.

MINNEAPOLIS SCHOOL OF MUSIC EVENTS.

The regular Saturday morning faculty recital was given October 17 at 11 o'clock in the school auditorium by Esther Jones-Guyer, contralto, a new acquisition to the vocal department. Mrs. Guyer was not a stranger to many in the audience, as she has been frequently heard the past several years during her studies with William H. Pontius, director of the department of music and head of the vocal department. Mrs. Guyer's program was varied and well calculated to display her versatility in style and interpretation. Her voice is of wide range, rich and warm, and her clear diction was especially pleasing. She had the good fortune to be accompanied at the piano by Margaret Hicks, also of the faculty, whose seriousness and musicianly skill enable her to support the voice with rare effectiveness.

Alma Ekstrom, pianist and member of the faculty, is announced to give a program in the school hall, Tuesday

evening, October 20. Miss Ekstrom, well known as a brilliant player, will offer a program of varied numbers.

Alma Shirley, soprano, pupil of William H. Pontius, and Olga Hesse, pupil of Signor Fabbri, are to appear in concert in Cameron, Wis., under the auspices of the local W. C. T. U.

Charles M. Holt began rehearsals with the University Dramatic Club last Friday. The play selected for the first performance of the year is Arnold Bennett's London success, "Milestones." The club is said to have unusually good material this year.

George Duthie, a graduate of the dramatic class two years ago, appeared here in Minneapolis last week in "Within the Law."

The regular Saturday morning faculty recital for October 24 will be given by Alma Ekstrom, pianist.

Theodore Presser, publisher, of Philadelphia, whose catalogue contains about fifteen songs of the many compositions of William H. Pontius, reports that "Crossing the Bar," a setting of Alfred Tennyson's poem by that name, is in large demand, and its popularity is on the increase. It is issued for high and low voice.

Mrs. Kane, soprano pupil of William H. Pontius, has been in the city during the past week, reviewing her studies, preparatory to her work as instructor of a large class in Sauk Center, Minn.

Clarissa Carr, of Sauk Center, Minn., former pupil of William H. Pontius, was among the guests at the school during the past week.

The office of the school is open each Monday evening from 7 to 8:30 o'clock to accommodate those who desire to register for evening study.

Helen Aitken, contralto, pupil of Stella Spears, has been chosen as soloist for the Fremont Congregational Church Choir.

RUTH ANDERSON.

CINCINNATI NOTES.

Cincinnati, Ohio, October 23, 1914.

Hans Schroeder, baritone, made his local debut Tuesday night at the Odeon before an audience of splendid proportions, which followed the program with interest and



DR. ERNST KUNWALD.

Conductor of the Cincinnati Symphony Orchestra, which opens its 1914-1915 season this Friday and Saturday, October 30 and 31.

close attention. Mr. Schroeder acquitted himself nobly in his first song recital, and it is to be hoped he will be heard often this winter. Louis Victor Saar assisted Mr. Schroeder at the piano, his accompaniments adding materially to the success of the occasion.

The first concert of the series by the College of Music Chorus and Orchestra will be given November 3. The orchestra is considerably improved in numbers and in material since last year, both the strings and winds being greatly reinforced, but especially in the cellos and reeds. As usual the orchestral numbers and the violin solo will be conducted by Johannes Miersch. A notable improvement is also noted in the Ladies' Chorus, Louis Victor Saar, director, being much impressed with the voices. The chorus will present two songs by Haydn, "Even Song" and "Thanksgiving Hymn," both to be sung with the orchestra, and with the assistance of the following trio: Florence Hawkins, Cora Nash and Minna Dorn. The chorus will also sing Mr. Saar's nocturne, op. 45, which is for ladies' chorus, tenor solo, flute obligato and orchestra. Walter Vaughan will sing the tenor solo, and Ellis McDiarmid will play the flute part. The piano numbers and vocal trio will be given under the direction of Albino Gorno.

With an excellent program the season of the Conservatory Orchestra concerts will be opened (Pier Adolfo Ti-

rindelli, conductor) on Wednesday evening, November 4. The program is not only a very interesting one, but has been well prepared and no doubt will be given with finish.

Talent from the Cincinnati Conservatory of Music will give a program in Calvary Church, Clifton, Friday evening, October 23, the proceeds to go to the Red Cross Fund to be used in Europe. The following young ladies will give the program: Etta Mastin, soprano; Lena Palmer, pianist, and Mozelle Bennett, violinist.

JESSIE PARTON TYREE.

Florence Hinkle's Recital Program.

Florence Hinkle's New York recital will take place in Aeolian Hall, Monday afternoon, November 2. The soprano will present the following attractive and interesting program on that occasion:

Dal sen del caro sposo, from "Vologeso".....R. da Capua
Amor che cieco sei, from La Gerusalemme liberata.....V. Rhingini
Ariette: Il regardait mon bouquet, from "Le Roi et le Fermier"
Monsigny
Du bist die Ruh'.....Schubert
Auf dem Wasser zu singen.....Schubert
Meine Rose.....Schumann
Der Kuckuk.....Lowe
Wiegenlied.....Hans Hermann
Schlagende Herzen.....Richard Strauss
L'Oasis.....Fourdrain
Serenata Francesca.....Leoneavallo
Jardin d'amour, Chansons populaires.....Vullermoz
Les trois princesses, Chansons populaires.....Vullermoz
Le Baiser.....Goring Thomas
All in the April Evening.....Diack
Life and Death.....Coicridge-Taylor
The Hour of Dreams.....Ward-Stephens
Under the Lindens.....Marchal-Loepke
A Pretty Duckie.....Old English
Sing to Me, Sing.....Sidney Homer

Stern Institute's Concert in Plainfield.

Ralfe Leech Sterner, the director of the New York School of Music and Arts, expresses himself as gratified with the concert given by artist pupils at Y. M. C. A. Auditorium, Plainfield, N. J., October 16. This was the 387th concert by this institution and was attended by a splendid audience, warmly appreciative of the fifteen numbers given. Every item on the program, of vocal and piano music, excepting two, was encored with such enthusiasm that the young artists had to give another number. The fine acoustics of this auditorium, no doubt, contributed greatly to the success of all concerned.

The following young artists, all of whom were heard in the Wanamaker Auditorium concerts of last season in New York, furnished the program at this affair: Rocco Carcione, Ramee Rivas, Frederick Maroc, Eleanor Lois Fields, Blanche Mabelle Kelley, Raymond W. Walsh, Marguerite Claghorn, Louis Ferraro, Emma Mae Hamilton, Florence Brusche, Andrew Martin and Marguerite Zacharias. Helen Wolverton was the accompanist.

Prizes for Songs.

Song writers may be interested to learn that two prizes of \$25 each will be given for songs to be published in the new "College Song Book" of Ohio University. One prize of \$25 will be given for the best alma mater song; the other \$25 prize will be given for the best football song. For any song not winning first prize, but accepted, \$5 will be paid. Both the words and music are desired. A catalogue and circular of information will be sent to any one wishing information that may be helpful in the composition of the songs. The college colors are green and white; Ohio University, supported by the State, is over a hundred years old. The songs must be in the hands of Dean Edwin W. Chubb, Ohio University, Athens, Ohio, by January 1, 1915.

Boston Music School Settlement Concert.

This telegram from Boston is published just as received:

Boston, Mass., October 25, 1914.

To the Musical Courier,

Fifth Avenue, Thirty-ninth Street, New York:

First Sunday concert of Boston Music School Settlement unprecedented event in musical Boston. Maud Powell, Felix Fox. Three thousand in Boston Theatre. Hundreds turned away. Admissions mostly fifteen and twenty-five cents. Serious program two hours. Vieuxtemps, Strauss, Tartini, Chopin, Liszt, Sibelius, Schmitt. Reverent attention, unflagging interest. Ovation to artists means Daniel Bloomfield's faith is justified and these concerts for the people become institution. Serato, November 6.

(Signed) ROWLAND THOMAS.

Chairman Music School Settlement Publicity Committee.

Bouquet for "Mona."

Many of those who heard "Mona" in this city are probably relieved to learn that the new prize opera by the same author and composer will be produced in the Far West.—New York Evening Telegram.

The PROGRESS of AMERICAN MUSIC

[This department is designed by the MUSICAL COURIER to be as complete a record as possible of the public performance all over the world of the works of composers born in the United States. The department will be published weekly and contributions are solicited from any source whatsoever to help make the record all-encompassing. The clippings and programs sent must report concerts which have actually taken place and must be of recent date.

However, advance notices and advance programs will not be considered. The data submitted must also include the place and date of performance and the names of the performers, and, before all things, it should be remembered that composers not born in the United States are ineligible for the MUSICAL COURIER list. All communications referring to this department must be addressed:—"American Composition Editor," MUSICAL COURIER, 437 Fifth Avenue, New York, N. Y.]

- Bassett, Charles Olmstead—"Reverie," "Fishing Song" (songs), sung by the St. Cecilia Choral Club, Bronx Church House, New York City, June 11, 1914.
- Bauer, Marion—"Send Me a Dream" (song), sung by Christine Miller, Lawrence Conservatory, Appleton, Wis., April 7, 1914.
- Beach, Mrs. H. H. A.—"Sea Fairies" (cantata), sung by the St. Cecilia Choral Club, Henrietta Speke-Seeley, director, Bronx Church House, New York, June 11, 1914.
- "The Year's at the Spring" (song), sung by John W. Nichols, Normal Chapel, Fredonia, N. Y., May 1, 1914.
- "My Star" (song), sung by Anthony Carlson, Chickering Hall, Los Angeles, Cal., June 6, 1914.
- Bliss, Paul—"Butterflies" (song), sung by Christine Miller, Lawrence Conservatory, Appleton, Wis., April 7, 1914.
- Bollinger, Samuel—Two movements from suite "The Sphinx" (orchestra), played by the Chicago Symphony Orchestra, Glenn Dillard Gunn conducting, Orchestra Hall, Chicago, April 27, 1914.
- "Danse Melancolique" (piano), played by Robert Stewart Keller, De Paul University College of Music, Chicago, May 16, 1914;—played by Robert Stewart Keller, De Paul University College of Music, Chicago, May 18, 1914;—played by Mamie Schaeffer, Strassberger Conservatories of Music, St. Louis, Mo., April 24, 1914.
- "Impromptu" from "Chopinesque" (piano), played by Estelle Carl, Strassberger Conservatories of Music, St. Louis, Mo., April 30, 1914.
- Bond, Carrie Jacobs—"A Perfect Day" (song), sung by Raye Lissner, Opera House, Lockhardt, Tex., May 2, 1914.
- Brown, Mary Helen—"Just You" (song), sung by Mrs. W. T. Wisdom, Muskogee, Okla., June 12, 1914.
- Cadman, Charles Wakefield—"With Rushing Winds," "I Martius Am," "The Brooklet Came from the Mountain," from the song cycle, "The Morning of the Year," "The Place of Breaking Light," "The Thunderbirds Come from the Cedars," "At Dawning" (songs), sung by Ernest Hesser, Neighborhood House, Pasadena, Cal., June 2, 1914.
- "Far Off I Hear a Lover's Flute," "From the Land of the Sky-Blue Water," "From the Long Room of the Sea," "Ho, Ye Warriors on the Warpath" (songs), sung by Mrs. Walter Raymond, Neighborhood House, Pasadena, Cal., June 2, 1914.
- "At Dawning" (song), sung by Ethel Whittemore, Wanamaker Auditorium, New York, June 15, 1914.
- "Ho! Ye Warriors on the Warpath" (song), sung by Genevieve Church Smith, Hotel Green, Pasadena, Cal., April 21, 1914.
- "From the Land of the Sky-Blue Water" (song), sung by John W. Nichols, Normal Chapel, Fredonia, N. Y., May 1, 1914.
- "The Pompadour's Fan," "I Passed a Stately Cavalcade" (songs), sung by Leila Frances Manson, Muskogee, Okla., June 9, 1914.
- "The Wist" (song), sung by double vocal trio, with violin, violoncello, and piano, Muskogee, Okla., June 9, 1914.
- "The Moon Drops Low" (song), sung by Sylva Deryn, Pittsburgh Conservatory of Music, Pittsburgh, June 16, 1914.
- "From 'Wigwam and Teepee': 'The Place of Breaking Light,' 'From the Long Room of the Sea,' 'Ho, Ye Warriors on the War Path,' 'The Thunderbirds Come from the Cedars' (songs), sung by Christine Miller, Lawrence Conservatory, Appleton, Wis., April 7, 1914.
- "The Geranium Bloom" (song), sung by Grace Hall Riheldaffer, Detroit, Mich., May 5, 1914.
- "At Dawning" (song), sung by Philip Spooner, Racine, Wis., September 28, 1914.
- "From the Land of the Sky-Blue Water," "I Hear a Thrush at Eve," "A Song of Joy" (songs), sung by Carrie Hamilton, C. A. C. Conservatory of Music, Fort Collins, Colo., May 27, 1914.
- "The Thunderbirds Come from the Cedars," "From the Long Room of the Sea," "From the Land of the Sky-Blue Water," "The Moon Drops Low" (songs), sung by William Conrad Mills, Cheyenne, Colo., August 10, 1914.
- Campbell-Tipton—"A Spirit Flower" (song), sung by Ruby M. Beeching, Wanamaker Auditorium, New York, June 15, 1914;—sung by John W. Nichols, Normal Chapel, Fredonia, N. Y., May 1, 1914;—sung by Wm. Lavin, Twentieth Century Club, Detroit, Mich., May 14, 1914.
- Carpenter, John Alden—"The Cock Shall Crow," "Looking Glass River," "Don't Ceare," "Il Pleure Dans Mons Cœur," "En Sourdine," "Dansons La Gigue," "When I Bring You Colored Toys," "The Sleep That Flits on Baby's Eyes," "On the Sea Shore of Endless Words," "Clouds of Autumn" (songs), sung by Christine Miller, Chicago National Federation of Women's Clubs, The Art Institute, Fullerton Hall, Chicago, June 11, 1914.
- Daniels, Mabel—"The Desolate City" (song), sung by Reinald Werrenrath, Music Festival, Syracuse, N. Y., May 4, 1914.
- Downing, Lulu Jones—"Only a Rose" (song), sung by Leila Frances Manson, Muskogee, Okla., June 9, 1914.
- Foote, Arthur—"The Hills o' Skye" (song), sung by Christine Miller, Lawrence Conservatory, Appleton, Wis., April 7, 1914.
- Gilbert, Henry F.—Indian scenes from "The Story of a Vanishing Race": "By the Arrow," "The Night Scout," "In the Kutenai Country" (piano), played by Lilli Mae Davis, Muskogee, Okla., June 12, 1914.
- Gilbert, Hallett—"The Little Red Ribbon," "A Night Song," "Song of the Canoe" (songs), sung by Louise Mercy Crowell, Millersville State Normal School, Millersville, Pa., May 15, 1914.
- "Serenade" (song), sung by Wilhelmina Wright Calvert, Masonic Temple, Boston, Mass., April 23, 1914.
- "Two Roses" (song), sung by Albert Edmund Brown, State Normal School, Lowell, Mass., May 12, 1914.
- "For Ever and a Day" (song), sung by Frederick Gunther, Cleveland, Ohio, August 22, 1914.
- "Ah! Love but a Day," "Canoe Song" (songs), sung by Claude Warford, The Casino, Loomis, New York, August 6, 1914.
- "A Maiden's Yea and Nay" (song), sung by Florence Anderson Otis, Yonkers, N. Y., May 9, 1914.
- "Song of the Canoe," "Ah! Love but a Day" (songs), sung by Wilhelmina Wright Calvert, Jordan Hall, Boston, Mass., May 22, 1914.
- "The Little Red Ribbon," "An Evening Song," "Ah! Love but a Day," "Les Deux Roses" (songs), sung by Claude Warford, "Melody Manse," Lincolnville, Me., August 16, 1914.
- "Ah! Love but a Day" (song), sung by Grace Henry, Akron, Ohio, June 23, 1914.
- Grant-Schaefer—"The Sea" (song), sung by Christine Miller, Lawrence Conservatory, Appleton, Wis., April 7, 1914.
- "A Lament" (song), sung by Anthony Carlson, Chickering Hall, Los Angeles, Cal., June 6, 1914.
- Huss, Henry Holden—"La Nuit," op. 21 (piano), played by Lilli Mae Davis, Muskogee, Okla., June 12, 1914.
- Kroeger, E. R.—"Dance of the Elves" (piano), played by Eva Sue Fray, Howard-Payne College, Okolona, Miss., April 21, 1914.
- "The Rivulet" (piano), played by Velma Reeder, Opera House, Tupelo, Miss., April 17, 1914.
- "March Pittoresque" (organ), played by Arthur Davis, Christ's Church Cathedral, St. Louis, Mo., April 20, 1914.
- "Prelude from Op. 41" (piano), played by Alida J. Koch, Musical Art Hall, St. Louis, Mo., May 1, 1914.
- MacDowell, Edward A.—"Prelude" from "First Modern Suite" (piano), played by Mrs. John W. Nichols, Normal Chapel, Fredonia, N. Y., May 1, 1914.
- "A Village Festival" from "Indian Suite" (orchestra), played by The Chicago Symphony Orchestra, Glenn Dillard Gunn conducting, Orchestra Hall, Chicago, April 27, 1914.
- "An Old Love Story," "A Haunted House," "From a German Forest" (piano), played by Lulu E. Griffiths, C. A. C. Conservatory of Music, Fort Collins, Colo., May 27, 1914.
- Mayhew, Grace—"The Woodbird's Song" (chorus for mixed voices), sung by chorus, Liederheim School of Vocal Music, Auburndale, Mass., May 11, 1914.
- "An Old Fashioned Dance" (song), sung by Myrtle Penniman with violin and cello obligato, Liederheim School of Vocal Music, Auburndale, Mass., May 11, 1914.
- "Laddie O'er the Sea" (song), sung by Marion Watson, Liederheim School of Vocal Music, Auburndale, Mass., May 11, 1914.
- "Kismet" (song), sung by Evelyn Snow, Liederheim School of Vocal Music, Auburndale, Mass., May 11, 1914.
- "If Only Love Is There" (Song), sung by Virginia Hicks, Liederheim School of Vocal Music, Auburndale, Mass., May 11, 1914.
- "Because of You" (song), sung by Lucia Spargo, Liederheim School of Vocal Music, Auburndale, Mass., May 11, 1914.
- "Father Take My Hand" (song), sung by Ralph Keyes, Liederheim School of Vocal Music, Auburndale, Mass., May 11, 1914.
- "Slumber Song" (song), sung by Mrs. Ruggles, Liederheim School of Vocal Music, Auburndale, Mass., May 11, 1914.
- "Shoogy Shoo" (song), sung by the Liederheim Trio, Liederheim School of Vocal Music, Auburndale, Mass., May 11, 1914.
- Nevin, Ethelbert—"The Nightingale's Song" (song), sung by Christine Miller, Music Festival, Syracuse, New York, May 6, 1914.
- "Oh! That We Two Were Maying" (song), sung by John W. Nichols, Normal Chapel, Fredonia, N. Y., May 1, 1914.
- "From 'Water Scenes': 'Water Nymph,' 'Barcarolle' (piano), played by Lilli Mae Davis, Muskogee, Okla., June 12, 1914.
- "The Nightingale's Song" (song), sung by Christine Miller, Lawrence Conservatory, Appleton, Wis., April 7, 1914.
- Parker, Horatio—"The Lark Now Leaves Its Watery Nest" (song), sung by Alice Nielsen, Music Festival, Syracuse, N. Y., May 6, 1914.
- Rogers, James H.—"The Sweetest Flower That Blows" (song), sung by Mrs. Harry A. Wingo, Muskogee, Okla., June 11, 1914.
- Salter, Mary Turner—"Come to the Garden, Love," "A Sky of Roses" (songs), sung by Philip Spooner, Guild Hall, Racine, Wis., September 28, 1914.
- Speaks, Oley—"For You" (song), sung by Mrs. W. T. Wisdom, Muskogee, Okla., June 11, 1914.
- Spencer, Vernon—"Consolation" (song), sung by Anthony Carlson, Gamut Club, Los Angeles, Cal., June 5, 1914;—sung by Anthony Carlson, Chickering Hall, Los Angeles, Cal., June 6, 1914.
- "The Sea Hath Its Pearls" (song), sung by Anthony Carlson, Gamut Club, Los Angeles, Cal., June 5, 1914;—sung by Anthony Carlson, Chickering Hall, Los Angeles, Cal., June 6, 1914.
- "Out There the Dune" (song), sung by Anthony Carlson, Gamut Club, Los Angeles, Cal., June 5, 1914.
- "Good Night" (song), sung by Anthony Carlson, Gamut Club, Los Angeles, Cal., June 5, 1914;—sung by Anthony Carlson, Chickering Hall, Los Angeles, Cal., June 6, 1914.
- "In the Home Town" (song), sung by Anthony Carlson, Gamut Club, Los Angeles, Cal., June 5, 1914;—sung by Anthony Carlson, Chickering Hall, Los Angeles, Cal., June 6, 1914.
- "Six Poetic Children's Pieces," op. 21, "Scherzo," Etude in double sixths, op. 18 (piano), played by the

composer, Gamut Club, Los Angeles, Cal., June 5, 1914.
 —"A Scotch Romance," op. 22, No. 1, "Valse Fugitive," op. 22, No. 2 (violin), played by Oscar Seiling, Gamut Club, Los Angeles, Cal., June 5, 1914.
 —"Thou Art So Like a Flower," "Night Gossip," "Longing," "Summer Night," "At the Cradle" (songs), sung by Catharine Shank, Gamut Club, Los Angeles, Cal., June 5, 1914.
 —"At the Cradle," "Thou Art So Like a Flower" (songs), sung by Ramona Rollins-Wylie, Chickering Hall, Los Angeles, Cal., June 12, 1914.
 Truette, Everett E.—"Mediation and Grand Chœur," from "Suite in G minor" (organ), played by Gertrude Ensign, Jordan Hall, Boston, May 28, 1914;—played by Mary Chappell Fisher, Convention of the N. A. O., Ocean Grove, N. J., August 11, 1914.
 Ward, Frank E.—"Love's Devotion" (song), sung by John W. Nichols, Normal Chapel, Fredonia, N. Y., May 1, 1914.
 Whiting, Arthur—"A Birthday" (song), sung by Christine Miller, Music Festival, Syracuse, N. Y., May 6, 1914.

New York Commercial Tercentenary Concerts.

New York is celebrating the 300th anniversary of Chartered Commerce, by speech, parade, illumination and music. The chairman of the series of important musical events is Dr. Henry T. Fleck, of Hunter College, who conducted the "Meistersinger" Vorspiel, opening number, at City College, October 26. His authority and true American verve are always noticeable in all his doings. Bernice de Pasquali, coloratura soprano of the Metropolitan Opera Company, sang the "Mignon" polonaise with utmost finish, her scales and trills being a veritable delight. Resounding applause would not cease until she sang the old time "Kiss Waltz."

Albert von Doenhoff played Liszt's E flat concerto in most effective manner with combined dash and delicacy. The audience fairly "rose to the player," whereupon he played the G flat study by Chopin.

Leo Schulz conducted all the numbers excepting the first, and played a Chopin nocturne and a salon piece (in C major). His encore piece was a spinning song.

Further numbers were sung by Andrea de Seguro, basso of the Metropolitan Opera, the duet "La ci darem," by Bernice de Pasquali and De Seguro, and, for orchestra, Bizet's "L'Arlesienne" suite, daintily played, and Wagner's "Rienzi" overture.

A tremendous audience, completely filling the beautiful Tudor Hall, listened and applauded with every manifestation of great enjoyment.

These festival concerts continue evenings as follows, under the direction of Dr. Fleck:

Thursday, October 29, Erasmus Hall High School, Flatbush and Church avenues, Brooklyn.
 Friday, October 30, Commercial High School, Albany avenue, Brooklyn.
 Sunday, November 1, East Side Forum, P. S. 17, Manhattan.
 Monday, November 2, C. C. N. Y., 139th street and Amsterdam avenue.
 Tuesday, November 3, Manual Training High School, Seventh avenue, Fourth and Fifth streets, Brooklyn.
 Wednesday, November 4, Eastern District High School, Marcy avenue, Brooklyn.
 Thursday, November 5, People's Institute, P. S. 41, Manhattan.
 Friday, November 6, Morris High School, 160th street and Boston road.
 Saturday, November 7, Washington Irving High School, Sixteenth street and Irving place.

Century Opera Sunday Concert.

An unusually large and enthusiastic audience filled the Century Opera House, New York, October 25, to enjoy the Sunday night concert. Helen Stanley's beautiful voice was heard to good advantage in "L'Altra Notte," from Boito's "Mefistofele," and she was most enthusiastically received and heartily applauded. That she is a great favorite with the audiences at the Century was not hard to determine and it is a favoritism justly merited. Orville Harrold sang an aria from "William Tell" with his usual splendid voice and excellent delivery.

Another excellent artist who appeared on this program was Thomas Chalmers, who was heard in an aria from Ponchielli's "Prodiol Son," which he gave with his usual fine finish, much to the delight of those present. Other artists on the program were Alfred Kaufman, Elizabeth Campbell, Hardy Williamson and Augusta Lenska, who were heard in selections by Verdi, Saint-Saëns, Handel and Thomas.

The orchestral numbers included the overture to "Fra Diavolo," Bizet's "L'Arlesienne" suite, a waltz by Johann Strauss, the "Entrance of the Gods to Walhalla," from "Rheingold," and the two charming intermezzi from Wolf-Ferrari's "The Jewels of the Madonna," the second being repeated before the audience was satisfied. The conductors were Josef Pasternack and Hugo Riesenfeld.

European War versus Music.

[From the Pacific Coast Musical Review.]

We do not believe that this war will seriously affect the musical season in America. As will be seen from articles reprinted in this issue from Eastern musical journals, grand opera will be more affected than concerts. This is no doubt owing to the fact that an operatic cast requires more artists than a concert company. Besides there are now many American artists active in concert work. That this lack of European artists will give the American public an opportunity to listen seriously to the artists of this country cannot be doubted, and that such serious attention will unquestionably raise the American artist in the estimation of his countrymen is also certain. With the beginning of the musical season thousands of American students have been in the habit of going abroad to study and quite frequently they have left their American teachers prior to the completion of their primary education. Under the circumstances these American students will now remain at home, and if they desire to utilize their time to prevent artistic stagnation they will be obliged to continue their work with their American teachers. They will find that they are just as well taken care of in their own country as they would be in Europe, and this conviction will no doubt contribute toward a better appreciation of the educational advantages to be obtained in America. So it will be seen that our teachers, especially those of the Pacific Coast, ought to look forward to this coming season with more than usual optimism, for California has been particularly generous toward Europe in the past. It is to be hoped that music studying people will not consider the European situation as an excuse to discontinue music study, for it would be deplorable if some of those efficient students would now lose a year or two of their valuable time in the acquiring of musical knowledge. So far we were not aware of any grand operatic enterprises for San Francisco, except possibly that of an Italian opera company which was to appear at the Cort Theatre next February. We understand that none of the artists that were to appear with that company are in this country. They may, however, return before the time for which this engagement has been booked.

It is now definitely decided that there will be no postponement of the exposition. Even the European countries which had decided to make exhibits have not countermanded their orders for the erection of their pavilions, and they informed the authorities that the exhibits will be forwarded just the same. George W. Stewart is now in Europe, but his whereabouts are not exactly known. He is either in Berlin or Paris, most likely in the latter city. The musical part of the exposition will be affected in case the war is still in progress by next February. Several military bands, among them an Austrian and French government band, also a private German military band, had already been engaged. These will of course be unable to come. Edwin H. Lemare, the organist against whom his American brother organists are leveling their envious glances, is now in London, and may possibly be unable to come. In case these bands and the organist should be detained there will also be a chance for American musicians to take their places. It will also be difficult to secure a foreign symphony leader for the orchestra, in which case a capable American may be entrusted with that position. This paper is fully in sympathy with the movement that insists that American artists secure opportunities to appear at the exposition, but it is not in sympathy with any campaign that would make the engagement of American artists an exclusive proposition, without considering foreign artists also. We advocated the principle of the recognition of our California and Pacific Coast artists in general, not only as members of bands or orchestras, but also as soloists and recognized authorities in the art. But we did not advocate any principle which could possibly exclude the engagement of other American artists. So, broadly speaking, we believe that from a musical point of view the war will prove of advantage to America.

Songs for the Soldiers.

An article in the London Standard tells how English soldiers and sailors are to have their voices trained. In other words, the men are to be taught to sing in order to increase their military effectiveness by keeping their spirits up and making their steps keep time to enlivening strains of soldier manufacture. It is news to us that either soldiers or sailors, especially in war times, must be taught to sing. Stories, poems and even pages of history, tell us how in camp and on the march for all times soldiers have sung, and how on shipboard sailors not only have been given to singing, but to horn-piping.

According to the British newspaper, a marching song book has been prepared for the soldier. Presumably the men will select their own songs and hang on to those which suit best a marching, a fighting or a camping occasion. Is it possible that this plan to provide many songs

for the British army is the result of the reading by the authorities of the old poem beginning, as we remember it, "Give us a song, the soldiers cried, the outer trenches guarding," and then all the men on the long line began to sing "Annie Laurie," this presumably being the only song that they knew. If the British troops have had no song except "Annie Laurie," and, of course, "God Save the King," they have been worse off, musically speaking, than the soldiers of the other armies of the world.

There is not a story of the war between the States in this country which does not tell of soldier choruses and also of solos here and there all along the line or through the camp. Moreover, the armies of the world have their bands, and what man need to sing to keep his spirits up when the brass instruments are crashing out "Garry Owen," "Dixie," "Yankee Doodle," or, for that matter, "The British Grenadier"? Soldiers can sing any song except, perhaps, "Home, Sweet Home," as a means of keeping the heart up and the feet moving forward. The British Naval and Military Local Union may prove its use, but confessedly it seems to us that taking songs to soldiers is like lugging coals over to Newcastle.—Exchange.

A Singer of Songs.

It is not necessary at this late day to tell the American musical public much about Reinald Werrenrath, the baritone, for it knows him through many hearings to be one of our best interpreters of song from the ancient vocal forms to the most advanced output of the minute.

In his Aeolian Hall recital last Monday evening, October 26, the Werrenrath art and the Werrenrath versatility again were demonstrated convincingly, for he covered a wide range of song styles and mastered each one superbly. English, German and Italian were the languages employed by the performer, his diction in the three tongues being beyond criticism. In mood the numbers constituted a gamut embracing the deeply serious, the lyric, the tragic, the romantic and the humorous. Smooth and sympathetic as is Reinald Werrenrath's voice, the manner in which he employs it constitutes the chief charm of his singing so far as the ear and the mind of the connoisseur are concerned. Musicianship, interpretative resource and infallible taste are the remaining qualities that make up the artistic stature of this sterling artist, who though he is young in years may be said to have reached a remarkably high stage of maturity.

To report that he delighted his large audience rapturously last Monday with his song ministrations is but to state an actual happening, for the reviewer was able to note a degree of intensiveness in the applause and to count a number of encores that left no doubt of the measure of favor extended to the popular recitalist, whose wholesome, winning manner and attractive personality play no small role in engaging the affections of the auditors.

He sang Brahms' "O wüsst ich doch den Weg zurück" and "Tambourliedchen," Weingartner's "Hochsommer," Sinding's "Licht," Hinton's "Sonnenuntergang," "Die Hexe" and "Der Brunnquell" (well made and characteristically conceived songs), E. Del Valle de Paz's "Flor di dolcezza," Spier's "Ultima Rosa," Costa's "Sei morta ne la vita mia," Santoliquido's "Tristezza Crepuscolare," H. O. Smith's "The Place of Dreams," M. W. Gallup's "You, My Dear," F. Morris Class' "The Little Ghosts," Deems Taylor's "Song Magic" (a subtly harmonized and deeply felt piece), Ferrata's "Night and the Curtains Drawn," Bruno Huhn's "Sometimes I Watch Thee" (an exceptionally spontaneous and effective ballad), Smith's "Romany Love Song," H. W. Loomis' "In the Foggy Dew" and Whiting's "Fuzzy Wuzzy."

Unfortunately, press exigencies prevent a detailed account of the singing of the separate numbers, in every one of which there were individual phases of delivery deserving of praiseful comment.

Century "Opera Talks."

Havrah Hubbard, assisted by Floyd Baxter at the piano, gave another of his interesting "Opera Talks" at the Century Lyceum, New York, on Sunday afternoon, October 25. His theme was "Boheme," and this charming and pathetic story was treated in a most sympathetic manner by Mr. Hubbard, who prefaced his remarks with a short discourse relative to the subject of technical knowledge as a requisite in order to enjoy music. Mr. Hubbard will speak next Sunday on "The Tales of Hoffmann."

OBITUARY.

Felix Meyer.

Felix Meyer, the Berlin violinist (and brother of Walde-mar Meyer), died in the German capital on October 3. He had been a prominent soloist and teacher for many years and also was a veteran member of the Berlin Royal Opera orchestra.

BOSTON SEASON OF PIANO RECITALS HAS BEGUN.

Italian Opera Continues at Boston Theatre—Harvard's New Music Department Building—
Handel and Haydn Society to Celebrate Its Centennial.

11 Boylston Road, Fenway,
Boston, Mass., October 23, 1914.

Boston's official piano recital season was fittingly ushered in last Saturday by the Swiss pianist, Rudolph Ganz, with a duplication of his recent New York program. He is one of the few favored pianists who has a real following here, and consequently his reception was inspiring to say the least. Ganz is verily a modern pianist with individual ideas of interpretation as well as of the art of pianism. He is an authority in every detail of the newer schools and a master also of the old. His technique is admirable and his tone full and firm at all times, but not incapable, however, of the most delicate phrasing when such is required. This last phase was beautifully represented in the singing second theme of the opening movement of the Chopin sonata. The romance, which was woven into this composition, disclosed the pianist's passionate and highly colored imagination. Ganz brought out successfully also the thunderous Busoni transcription of the Bach chaconne, and the might of his interpretation gave new interest to the piece.

MARTIN-BLOCH RECITAL.

Alexander Bloch and Frederic Martin participated in the first of the subscription concerts of this year's series at Billings Hall, Wellesley College, on Friday evening. The subsequent concerts there will continue, as in this case, to present foremost artists now in America, and the management deserves praise for the fine array of talent it has succeeded in booking. Mr. Martin, the basso, who can be heard each Sunday in New York at the Fifth Avenue Presbyterian Church, opened the program with a group of old classics in English. His voice was in ideal condition, and the paramount facilities he possesses served in his interpretations to reveal the Beethoven, Haydn and Handel numbers in their best light. A second group contained Schubert's "An die Leyer" and "Wohin"; "Paysage," by Reynaldo Hahn, and Bizet's chanson, "Le Jolie de Perth." In these the singer's ad-

mirable diction in German and French alike was satisfactory. His final group comprised four modern songs in English, which were most happily chosen. Elgar, MacDowell, Spross and Orlando Morgan were here represented, and, best of all, an additional phase of the basso's ingenious versatility was shown. Mr. Bloch, the American violinist, caused a sensation in this country last season (his first), and if I may judge from his performance on this evening he is going to increase his popularity throughout the present season. For his concerto number he chose the Paganini D major, a risky undertaking apparently for a young violinist, but not so in his case, because his technical facilities easily surmounted the usual elusiveness of the number, and his well trained musicianship brought out the real beauty of the composition. Bloch plays with a vigor and a surety which is confidence inspiring. His tone is rich and noble and the instrument in his hands is the most fitting medium for the portrayal to his auditors of his innermost vision of the composer's thought. The Wieniawski "Polonaise" in D major and the Wagner-Wilhelmj "Albumbblatt" were played in a final group, to which an exquisite "Humoresque" by Tor-Aulin was added as an encore. Both artists were enthusiastically received. Blanche Bloch accompanied in a skillful manner, and added all that was needed to round out the work of the two solo artists.

BOSTON THEATRE OPERA ACTIVITIES.

The Boston Theatre opera season continues to attract much attention, but the attendance remains generally poor; this is unfortunate, too, for most of the performances are of real merit. The company is developing into a worthy opera giving unit, and with such artists as Ciccolini, the new tenor of European fame; Ramon Blanchart, the Spanish baritone, known in opera houses the world over; Dora de Philippe, the distinguished prima donna soprano; Blanche Fox, Alice Gentle, Johanna Kristoffy, Cara Sapin and Millo Picco, it will be a pity if the Boston public allows the organization to disband before the end of the proposed twelve week season.

On Monday evening, Sylvia Bloomfield, an opera patron and civic service worker in the North End, one who is also interested in the Boston Music School Settlement, made her operatic debut with this company as Lola in "Cavalleria Rusticana." Mrs. Bloomfield's step in this direction was merely for charity purposes, as she has her own ideas as to the promotion of opera for Boston at popular prices. She served one purpose at least very nicely, that was the adding of funds to the management's coffers. However, it is feared that the society element she drew out cares very little at heart whether or not the public gets its opera at prices within its reach.

REVIVAL OF VERDI'S "MASKED BALL" TUESDAY EVENING.

Strange it is that only after so many years has this work been given in the city around which its tragedy is supposed to be woven. One cannot call it a great music drama, but it contains much enjoyable music. Be that as it may, an unusual amount of attention was aroused by the performance and some fine work witnessed by the participating principals. Ramon Blanchart as Reinhart was the feature of the evening. His work is far too well known by the public to make further comment necessary. He is an artist throughout and stands in the spotlight with this company. He has much more than a voice; he has temperament, fine dramatic ability and the power to depict every character falling to his lot. Blanche Fox, as the astrologer, was interesting from both the vocal and the dramatic viewpoint. Kathryn Lynbrook, as the wife of Reinhart, sang effectively. Biasi and Florian, the two basses, upheld, or rather kept down, their parts of the mysterious proceedings in good style, while Opezzo, as the Count, was fair.

"RIGOLETTO," WEDNESDAY MATINEE.

Ramon Blanchart again carried off most of the honors at the matinee performance. His Rigoletto was strenuous, sympathetic and truly original. Every moment of his presence on the stage is filled with dramatic intensity and he is the refined artist throughout. The Duke was

effective under Crescenzo's guidance, and Miriam Ardini made a pleasing Gilda. Alice Gentle was heard as Madalena, Joseph Florian as the Count and Pietro di Biasi as Sparafucile.

"LA BOHEME" WEDNESDAY EVENING.

Much attention was attracted by the widely heralded announcement that Guido Ciccolini, the young Italian tenor who toured Europe and Australia with Mme. Melba, was to make his Boston debut as Rodolfo on Wednesday evening. This was honestly warranted for young Ciccolini proved himself an exceptional artist in every sense of the word. He was heavily cast with the best principals the company has to offer and the outcome was a performance surprising at such prices. Ciccolini's vocal equipment is luxurious in its many winning phases. The voice is exquisitely fine and beautiful and in its simple but attractive usage vivid proof of the underlying artistic nature is shown. His performance was most refined and the audience accepted it as such. Vociferous applause greeted his singing of "Rodolfo's Narrative" in the first act, but it was not until the quartet in the third act that Conductor Bovi allowed an encore. Dora de Philippe was a lovely voiced and captivating Musetta and scored a deserved triumph in this role which she essays to perfection. Johanna Kristoffy as Mimi, and Corradetti as Marcello, are deserving of much credit.

"BARBER OF SEVILLE" THURSDAY EVENING.

Rossini's opera was very well performed and the comedy brought out in particularly refreshing fashion. Gallazzi was the Barber, having substituted for Picco at short notice. He sang his jovial role with much spirit and action, in fact he used the action too much. Crescenzo, as the Count, was credible but he lacks force for such florid music. As Rosina, Miriam Ardini again revealed the brilliancy of her voice in the upper register. Miss Sapin was agreeable as Marcellina and Corradini made an acceptable Don Bartolo.

BOSTON BASSO TO TOUR WEST.

Willard Flint, the active Boston basso-cantante, will be heard on an extensive Western tour under the Briggs Musical Bureau management later in the season. This distinguished member of the oratorio world has heretofore been heard mostly throughout the New England States, but it is safe to say that once the West finds out his worth a general demand will be forthcoming for his services. Among his earlier dates a Chicago recital will be given. The "Damnation of Faust" in German at Milwaukee, the "Messiah" in Boston with the Handel and Haydn Society, the "Requiem" at Concord, N. H., and "Samson and Delilah" at Lowell, Mass., are included in a list of other engagements.

Mr. Flint has identified himself prominently with the Boston teaching world, as his instructive services are in constant demand. His musicianship is thorough, and above all he is sincere. Splendid proof of this can be seen in the many pupils who have already successfully appeared in public.

IRMA SEYDEL REMAINS ABROAD.

Theodore Seydel, one of the latest members of the Boston Symphony Orchestra to arrive from Europe, came just in time to participate in the concert on Saturday evening. Mr. Seydel serves the orchestra in the capacity of first double bass. He came on the steamship Baltic from Liverpool, October 7, arriving in New York, October 17. His daughter, Irma Seydel, the young violinist, had intended returning to America with her father thinking that the concert tour booked in Europe would naturally be cancelled on account of the war. However, shortly before her contemplated sailing she received word from various conductors of European orchestras persuading her to remain in that country as they expected her to fill her engagements as originally planned.

Some of the engagements were cancelled but following is a partial list of those that will be played: As soloist with the Royal Orchestra in Hannover; with the Grand Ducal Orchestra in Mannheim; the Symphony Orchestra at Heidelberg; the Grand Ducal Orchestra at Darmstadt; with the Berlin Philharmonic, and a recital program at Wittenberg. Other engagements are still pending and the young artist will remain in Germany until the first of December.

Her sixth appearance with the Cologne Orchestra early this last summer led to two return engagements for this fall. Miss Seydel will be available for American concerts after December 15. Among bookings already made for this American tour, are appearances as soloist with the Boston

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A NEWCOMER.

Among the more prominent newcomers to the Boston music world, resulting from the European war, is Hans Ebell, the Russian-German pianist. Mr. Ebell may be comparatively little known in this country, but such is not the case either in England or on the Continent. There he has been heard extensively in concert during the past five years. For a time he identified himself exclusively with Leopold Godowsky in Vienna and served as an understudy to that master. For the past two seasons he was in charge of the piano department at the Cracow Conservatory. Mr. Ebell has played at six concerts in London during the past two seasons and as many tours through Russia, Germany, France, Belgium and Holland have marked his brilliant career up to date. The young artist had gone to Ostend to enjoy a brief rest after his last London appearance, but his vacation was very suddenly terminated; an early fall Russian tour was as hurriedly cancelled, while the pianist departed hastily for this country.

MOVING PICTURES AT BOSTON OPERA HOUSE.

The Boston Opera House threw open its doors last Monday evening to the first performance of the Allied Arts Association. It is a kind of refined moving picture show, in which a few singers appear in operatic extracts, assisted by an orchestra said to be composed of members of the original Boston Opera Orchestra. Feature films and feature modern society dances composed the best part of the show.

AMATO A GUEST OF NEW TENOR.

Ciccolini, the Italian tenor, entertained Pasquale Amato, leading baritone of the Metropolitan Opera Company, as a box guest at his (Ciccolini's) Boston Theatre debut on Wednesday night. Mr. Amato is remaining in Boston for his appearances with the Boston Symphony Orchestra next week.

HARVARD'S NEW MUSIC DEPARTMENT BUILDING.

The Music Department of Harvard University now occupies its new building, designed by John Howells and erected by the contribution of \$80,000 made by James Loeb, Paul Warbur and Dave Morris. A maintenance fund of \$50,000 has also been raised. The building includes ample accommodation for classes and for all concerts and recitals given by the different music departments. The concert hall will seat about six hundred and fifty.

THE LIEDERHEIM SCHOOL OF VOCAL MUSIC.

"Liederheim" (home of song) is the name of the home of May Sleeper-Ruggles, in Auburndale, Mass., which is very near Boston. It is, to give the title in full, the Liederheim School of Vocal Music. There young women of earnest purpose go to live with the principal and study voice and its affiliated branches under the Liederheim method and the personal attention of Mrs. Ruggles. This teacher has become prominent all over the country for her successful maintenance of this exclusive vocal school and her worth as a voice expert has been proved beyond all doubt by the many young ladies graduated from the school, who now hold some of the most prominent church positions New York has to offer. Others have chosen the concert field and here, too, success has not eluded them.

HANDEL AND HAYDN SOCIETY CELEBRATE.

The Handel and Haydn Society will celebrate its centennial this year, at the same time proving itself to be the oldest choral society in America, which has given consecutive annual concerts since its founding. The society will give its usual four concerts this winter, counting the two performances of "The Messiah." A festival week is planned to open on April 11 with a performance of Verdi's "Requiem." During this same week a new work by Horatio Parker, composed for the occasion and enlisting the services of chorus, orchestra and two vocal quartets, will be produced. The festival will last five days and will close with a performance of Mendelssohn's "Elijah." Eminent soloists will be engaged to assist the society.

BOSTON SYMPHONY CONCERTS.

As the feature number of the Boston Symphony Orchestra's second pair of concerts on Friday afternoon, October 23, and Saturday evening, October 24, Guy Ropartz's symphony, No. 4, in C major, made a favorable impression. The work, playing about twenty-five minutes, was given for the first time here. It shows thoroughly the splendid understanding of orchestration which the composer uses to novel effect. Ropartz conceived a vivid picture of his symphonic subject and has succeeded well in explaining it tonally. Mozart's "Masonic Funeral Music" was played in memory of Gardiner M. Lane, the Boston banker and philanthropist. Chadwick's "Symphonic Sketches" ("Jubilee," "Noel," "Hobgoblin" and "A Vagrom Ballad") also were on the program. The Jean Sibelius numbers "Karelia," "The Swan of Tuonela" and "Finlandia," marked the close of the concert.

VICTOR WINTON.

Mary Gailey, Successful Violinist.

Under the auspices of the Atlanta Music Festival Association, Mary Gailey, the young American violinist, appeared before the music lovers of Georgia's capital city on September 27. On this occasion Miss Gailey was heard in joint recital with Edwin Arthur Kraft, and their efforts were crowned by unusual success. Miss Gailey scored a veritable ovation, being recalled several times after her rendition of the "Romance" and "Finale a la Zingara" of the Wieniawski second concerto. Her other numbers included Schubert's "Ave Maria" and "Variations on a Theme of Corelli," by Tartini-Kreisler. In all these compositions Miss Gailey displayed her excellent technic and broad musicianship which add much to her delightfully painstaking interpretations. Miss Gailey is the possessor of a charming personality, and although a young woman, has already won for herself hosts of friends and admirers during the few years of her public appearances.

The press of Atlanta was enthusiastic over the quality of Miss Gailey's playing as is evinced by the trend of the following reviews of the concert, which appeared in the papers the day following the recital:

An audience of several thousand people at the Auditorium-Armory yesterday afternoon expressed an appreciation that amounted to a real ovation for the playing of Mary Gailey, of New York, violinist, who assisted City Organist Edwin Arthur Kraft in the Sunday concert. Miss Gailey played the romance and finale a la Zingara, by Henry Wieniawski; "Ave Maria," by Franz Schubert, and variations on a theme by Corelli, arranged by Tartini-Kreisler.

Her technic and phrasing won the highest criticism from trained musicians, who were numerous in the audience, while the color and



MARY GAILLEY.

beauty of her tones made strong appeal to the trained musical ear and to the popular ear alike. Her bowing showed strength and precision, and she manages to get as broad a tone as a man violinist. Among women artists she is to be compared, if compared at all, with Maud Powell. The rare personal beauty and grace of Miss Gailey, added to her admirable musical qualities, established her at once as an Atlanta favorite, as well as an accomplished and finished artist.

Miss Gailey's fine technic and the thoroughly intelligent and artistic character of the rendition, free from crudity, mannerism and girliness, show the spirit and thoughtfulness of a master.—Atlanta (Ga.) Constitution.

Several thousand Atlantans Monday were praising Mary Gailey, of New York, as a violinist of great charm, having heard her in the recital Sunday at the Auditorium-Armory. She was accorded many encores.

City Organist Edwin Arthur Kraft rendered several organ selections.—Atlanta Georgian.

Mary Gailey scored a brilliant success by her masterly playing. It is seldom that an artist receives such applause as was accorded Miss Gailey.

Miss Gailey is one of the most satisfying violinists that has visited this city in years. She plays with a large tone, together with beautiful phrasing and a splendid sense of rhythm.—Atlanta (Ga.) Journal.

Miss Gailey recently played a return engagement at Milledgeville, Ga., where she was heard in recital before the Georgia Normal College. This is but one of the many return engagements at which she has appeared, for as the above papers state in substance, after once hearing her play, the hope is formed that she may be listened to again at no very distant date.

On October 24, Miss Gailey played at a concert at Raleigh, N. C., and on October 29 she will play at Wilmington, N. C. In the meantime she has been filling engagements in smaller towns, where the enjoyment of her art was greatly demonstrated.

Harold (whose call has been a protracted one)—Won't you sing something?

Miss Stradbroke—Why, Mr. Lingerlate, don't you know it's considered unlucky to sing before breakfast.—Winnipeg Town Topics.

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CHICAGO APOLLO CLUB SINGS ELGAR'S "CARACTACUS."

Famous Organization Starts Brilliantly Its Forty-third Season—Sunday Recitals Reviewed—St. Louis to Have Popular Grand Opera—News of the Music Schools—Amateur Musical Club Opens Its Season—General Chicago Items of the Week.

Chicago, Ill., October 24, 1914.

At the first concert of its forty-third season the Apollo Musical Club, under the direction of Harrison M. Wild, presented, at the Auditorium Theatre on Sunday afternoon, October 18, Edward Elgar's "Caractacus." The soloists were Marie Sundelius, Paul Althouse, Theodore Harrison and Gustav Holmquist. "Caractacus" had its premiere here some two years ago and at that time a complete review of the work appeared in these columns, so that nothing remains to be added to the opinion then formulated by the same writer.

The chorus, well drilled, again gave new proof of the diligence of its conductor, Mr. Wild, to whom great credit is due for a homogeneous performance. The Apollos long ago reached a place among the leading choral societies of the land, and so long as their singing maintains the high standard shown at the opening concert, they may feel assured that they constitute one of Chicago's big musical assets. The soloists divided with the chorus the honors of the afternoon. Marie Sundelius, soprano, of Boston—a newcomer in Chicago—won a well deserved success at the hands of a very critical audience, made up largely of local talent. Her voice, large in volume, sweet of quality, was heard to splendid advantage in the part of Eigen, which she sang with great poise, finish and musicianship. Mrs. Sundelius is to give, in the very near future, a song recital at Orchestra Hall, and her appearance already is

anticipated with great expectancy. Paul Althouse as Orbin delighted his hearers with his large and fresh tenor voice, and he, too, scored heavily. Theodore Harrison in the title role gave a good account of himself at this, his debut in Chicago, where from now on he will be counted among the popular baritones engaged by the Apollo Club. Gustav Holmquist, a local basso, sang well, although at times a little off pitch—a defect not as yet remedied and now the only drawback in this artist's splendid vocal equipment. The Chicago Symphony Orchestra supplied worthy accompaniments.

HAROLD BAUER AT ORCHESTRA HALL.

Harold Bauer appeared at Orchestra Hall on Sunday afternoon, October 18, and was heard in a program well fitted to bring out the artist's various moods and versatile musicianship. The numbers included Brahms' waltzes, op. 39, Beethoven's sonata, op. 111; Schumann's "Kinderszenen," op. 15, and toccata by the same composer; Cesar Franck's prelude, chorale and fugue; Liszt's etude in D flat, Schubert's impromptu in G flat and Chopin's scherzo in C sharp minor, in all of which Mr. Bauer won the admiration of his public through beauty of touch, clarity of tone, remarkable technique and sane readings. Such playing makes the work of a critic most enjoyable and profitable.

GADSKI OPENS NEUMANN SERIES AT ILLINOIS THEATRE.

The third concert of the Sabbath took place at the same hour in the Illinois Theatre, where Mme. Gadski appeared in a song recital which opened most auspiciously the twenty-eighth year of F. Wight Neumann's musical attractions. The soprano was acclaimed to the echo and deservedly so, for she gave of her best and what that means, artistic America has known for many years. Her program was interesting and afforded an opportunity in the American group to hear "The Little Grey Blue Dove," by Saar, and Max Liebling's charming and melodious "Love Came in at the Door," both of which won a striking success.

BRIGGS OPENS SECOND SEASON.

With a pleasing recital last Sunday afternoon, Ernest Briggs opened his second season of Metropolitan Artists' concerts. The soloists were Virginia Thomson, contralto, and George Riecks, pianist. There are many commendable features about Miss Thomson's efforts, including a pleasing personality and manner, a splendid enunciation, and, above all, a thorough understanding and portrayal of her numbers. Her chief fault lies in her high range, where she seems unable to attain quality or pitch. In the "Song of the Shepherd Lehl," of Rimsky-Korsakow, and "Heimliche Aufforderung," of Richard Strauss, Miss Thomson proved that, temperamentally, she is essentially an artist. Mr. Riecks was somewhat less convincing. His rendition of Brahms' F minor sonata was listless. Not until

the Chopin group did Mr. Riecks interest his audience. Here, however, he showed depth of feeling, combined with a mastery of technique.

LUCILLE STEVENSON BUSY.

On October 12 Lucille Stevenson sang in "The Messiah" at the opening of the Chicago Culture Club in the ball room of the La Salle Hotel, and she has been engaged to furnish the program before the Evanston Musical Club on December 17.

THE BERGEYS PRESENT PUPILS.

Mr. and Mrs. Theodore S. Bergey presented two very interesting pupils, Florence Benson, pianist, and George Simons, tenor, at a reception and musicale given in the studios of the Bergey Chicago Opera School, Sunday evening, October 18. The work of these two pupils clearly demonstrated that artistic piano playing and recital singing of the highest caliber are being accomplished by the Bergeys as well as operatic work. The Schumann and Franz songs were given by Mr. Simons in a faultless manner, his beautiful tone production and diction being worthy of an artist. Miss Benson shared honors with Mr. Simons in her playing of the Chopin numbers.

FIRST CONCERT OF THE AMATEUR MUSICAL CLUB SEASON.

The Amateur Musical Club opened its season at the Blackstone Theatre on Monday afternoon, October 19. The soloists of the afternoon were Naomi Nazor, Marion Taylor Hobbs and Louise Harrison Slade, who sang the Rhine Maidens' trio from "Götterdämmerung"; Wally Heymar, who played the elegie and rondo of Saurer; Elsa Harthan Arendt, who gave two vocal numbers, and Marie Hoover Ellis, who rendered Grieg's A minor concerto in good style.

SHERWOOD SCHOOL ITEMS.

Georgia Kober and Mabelle Church van Alstyne, of the faculty of the Sherwood Music School, gave the program for the Coeducational Club on Tuesday, October 20.

The Sherwood Music School held its opening reception in the new studios, Fine Arts Building Annex, on Saturday, October 24, from 4 to 10 o'clock.

FLORENCE HINKLE AND REINALD WERRENATH OPEN KINSOLVING SERIES.

The morning musicales at the Evanston Woman's Club were auspiciously opened on Tuesday, October 20, under the able direction of Rachel Busey Kinsolving, by a joint recital in which Florence Hinkle and Reinald Werrenath covered themselves with glory. It has seldom been the pleasure of the writer to hear anything more satisfactory than the work of these two artists. The program was varied and interesting, and in the duet numbers the perfect blending of the voices was a joy. Miss Hinkle's French group revealed her singing at its best. Her phrasing and perfect French pronunciation, together with her intelligent rendition, showed the results of much fine work. Her voice is of beautiful quality and her pianissimo work is lovely.

Mr. Werrenath was in splendid voice. His German songs were exceptionally well done. His enunciation is



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superb, his breath control splendid, and each of his numbers showed careful study and much thought. His group of English songs was delivered in splendid style and showed him to be in exceptional mood, as each song carried the composer's message. Both artists were well received and had to give encores after their various groups. Edgar Nelson, at the piano, proved himself as usual an excellent accompanist.

HERMAN DEVRIES' PUPIL'S SUCCESS.

Hazel Dell Neff, professional pupil of Herman Devries, with whom she has worked up all of her programs since last May, won an overwhelming success in Sioux City, Ia., on Thursday, October 1. On the following day, O. A. Morse, critic of the Sioux City Journal, voiced his opinion of the young soprano as follows:

Hazel Dell Neff, the soprano, easily was the star of the evening. Her voice is high and clear, of very pleasing quality and handled with the greatest of skill. Indeed, she seemed to have the knack of imparting some real meaning to the floridity of an operatic excerpt, which is not the case with many concert singers who essay to entertain their audiences with selections of this kind.

Her rendition of the aria and polonaise from "Mignon" was an immediate success. She appeared later in two groups of songs from Russian composers, which were made doubly interesting by her appearance in Russian costume.

CHICAGO MUSICAL COLLEGE ITEMS.

The Chicago Musical College Saturday morning rehearsals and lectures have proved the most attractive offerings ever given under the auspices of this school. The first lecture two weeks ago on "Primitive Music," by Felix Borowski, was attended by the entire teachers' class, together with numerous non-student visitors. The Ziegfeld Theatre was crowded. Karl Reckzeh gave the first piano recital of the season. The subject of the second lecture of the series was "Music of Ancient Egypt," and the best recital program given in many seasons was heard by the usual Saturday morning crowd of students and music lovers. A new student, Claudia Page, who has previously studied in Europe with Auer, made a most favorable impression upon her audience, and gave promise of becoming a most proficient artist. She is but sixteen years of age, and is now studying under the direction of Leon Sametini. The third recital given October 17 immediately following a lecture on "The Rise of Polyphony," was provided by pupils of the advanced piano, vocal and violin department and the School of Acting. The students under the direction of Mr. Flood presented a drama, "The Return," and upheld the usual high standard of the college.

The Chicago Musical College Orchestra held its first rehearsal of the season, Wednesday morning, October 14, under the direction of Karl Reckzeh, in the Ziegfeld Theatre with seventy-one players. Public rehearsals will be held each week at half past ten o'clock, and students and their friends are cordially invited to attend.

The Bach Choral Society, John W. Norton, conductor, will hold its weekly rehearsals every Monday evening in Recital Hall, Chicago Musical College.

ELIZABETH CUENY IN CHICAGO.

Elizabeth Cueny, who represents in St. Louis the Concert Direction M. H. Hanson, of New York, was one of the callers at this office this week. Miss Cueny reported that the season in St. Louis looks very bright, and naturally she waxed enthusiastic about the Hanson artists and also the San Carlo Opera Company, whose interests she is looking after in Missouri. Through Miss Cueny, a MUSICAL COURIER representative was furnished with a prospectus of the San Carlo Opera Company, which will present popular grand opera at the Odeon for two weeks, beginning November 9. Among the best known singers engaged are Constantino and Gerville-Reache. Giuseppe Angelini, advertised as the "scoreless maestro," will conduct all the performances, which will include the following operas: "Rit. Ietto," "Traviata," "Tales of Hoffmann," "Carmen," "Lucia," "Martha," "Cavalleria," "Pagliacci," "Barber of Seville," "Aida," "Masked Ball" and "Trova-tore."

The Odeon has also been engaged for other events, Tuesday evening, November 10, Saturday evening, Novem-

ber 14, and Thursday evening, November 19, and Saturday evening, November 21. These evenings are not included in the series of performances mentioned above.

ORIENT CLEANER AND POLISH.

This office has used every day in the year the Orient Cleaner and Polish to best advantage, as indicated by the beautiful luster on the furniture. (Adv.)

RECEPTION AT THE SPRY MUSIC SCHOOL.

The reception given last Saturday afternoon at the Walter Spry Music School attracted several hundred patrons and friends of this well known institution. The new quarters were greatly admired and the guests were entertained by incidental music.

The first rehearsal of the orchestra class to be conducted by Hugo Kortschak will take place at the school, Suite 712, Fine Arts Building, Saturday afternoon, November 7, at 4 p. m. Mr. Kortschak will give a training to the class in the standard symphonies.

LOUISE ST. JOHN WESTERVELT APPEARS IN CONCERT.

On Thursday evening, October 22, Louise St. John Westervelt, the soprano, appeared in concert at Assembly Hall, Fine Arts Building. Miss Westervelt rendered the Louis Victor Saar Browning song cycle. These songs had on this occasion their first hearing in Chicago. Miss Westervelt, who is one of the Middle West's most popular and busy singing teachers, appears but too rarely in public. Annually she gives in Chicago a song recital and fills some thirty or forty dates out of town during the season. She would accept many more dates, were it not that her time is so much occupied with her large class as to deprive the general public from hearing with more frequency an artist in the best sense of the word.

Miss Westervelt's singing of the Saar songs was most interesting and the full message of the composer was beautifully expressed by the soprano, who won a big success with a large audience. The Cincinnati composer's output was worthy of its interpreter.

CHICAGO MUSICAL COLLEGE CONCERT.

The Chicago Musical College announces a concert to be given by its full orchestra of seventy members at the Ziegfeld Theatre, next Saturday morning, October 31. Preceding the program a lecture, "The Beginning of Opera," will be given by Felix Borowski. During the month of November Mr. Borowski will give a lecture on the "Rise of Instrumental Music" and one on "Bach and Handel." These lectures, which have proved most instructive, have always been well attended.

MU PHI EPSILON SORORITY PROGRAM.

A program of American folksongs, given by the Iota Alpha Chapter of the Mu Phi Epsilon Sorority, was performed on October 21. The program was furnished by Irene Campbell, Mabel Sharp Herdlen, Daisy Jones and Natalie W. Price. The next concert by the same organization will take place on November 19.

MARIE YAHN BACK FROM THE EAST.

Marie Yahn, the contralto, who went East with Mr. Yahn for a vacation, after a strenuous summer, has just returned to Chicago and is now ready to take up her engagements.

F. WIGHT NEUMANN CONCERTS.

Margarete Matzenauer, dramatic soprano of the New York Metropolitan Opera, will make her first appearance in Chicago in recital, under the direction of F. Wight Neumann, at the Blackstone Theatre, Sunday afternoon, November 1, at 3.30 o'clock.

Rosa Olitzka, the contralto, and Ludwig Schmidt, the Chicago violinist, will give a joint recital at the Illinois Theatre, Sunday afternoon, November 8, under the direction of F. Wight Neumann.

Fannie Bloomfield Zeisler will give a piano recital at the Illinois Theatre, Sunday afternoon, November 15 at 3.30 o'clock, under the direction of F. Wight Neumann.

CHICAGO SYMPHONY ORCHESTRA'S SECOND CONCERT.

The second concert of the season by the Chicago Symphony Orchestra, under Frederick Stock, brought out for

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the first time by that organization the Reger "Ballet Suite." The novelty had been presented previously in Chicago by the Minneapolis Symphony Orchestra, under Emil Oberhoffer, at their annual Chicago concert, in Orchestra Hall, last season. At that time the work was fully analyzed in these columns and again the "Valse d'Amour," which is the fifth number in the suite, pleased the most. The orchestra, under the masterly baton of Stock, played the work exceptionally well; likewise the Mozart overture to "The Magic Flute," the Bach concerto, No. 3, in G major, and the Brahms symphony, No. 1, C minor, which formed the other numbers of the program. A witty but unmusical person compared Reger's "Ballet Suite" to a dinner course divided in six parts, and he added that the "Valse d'Amour" is very syrupy and easily digestible. This young person probably has culinary ability and should make a good cook in an unmusical hotel.

AMERICAN CONSERVATORY NOTES.

Mabel Woodworth, violinist, and Marie Bergersen, pianist, will appear in joint recital Saturday afternoon, October 31, at Kimball Hall. Miss Woodworth will play with Miss Bergersen the Grieg sonata in G minor and a concerto by Paganini, and Miss Bergersen will play the Beethoven sonata, op. 81, and a group of modern compositions.

The American Conservatory Students' Orchestra has begun its rehearsals on Monday afternoon, under the direction of Herbert Butler.

People's Symphony Quartet Club Concerts.

The Chamber Music Club, under the management of the People's Symphony Auxiliary Club, Egmont H. Arens, manager, announces the following organizations and dates for the concerts of this season: November 28, organization to be announced later; January 16, St. Cecilia Club; February 6, Kaufman Quartet; March 6, Olive Mead Quartet, and April 10, Tollefsen Trio. For these concerts there is a reduced price of \$1 to students, workers, etc., for full season ticket and membership. Price to all others, \$2.

Bona fide students and workers, teachers, artists and professional people may become members.

Members only have the privilege of securing admission of friends to the single concerts at 25 cents each.

Membership tickets will be on sale at box office on the night of concert to those presenting application blanks properly filled in.

Members have the privilege of reduced rates to many of the season's most notable musical events, including Century Opera, the recitals of Spalding, Maud Powell, the Kneisel Quartet, Margulies Trio and other chamber organizations.

Albert Spalding's Program.

At his Carnegie Hall, New York, recital, Thursday afternoon, October 29, Albert Spalding, the American violinist, will play this program:

Sonata in G.....	Niccolò Paganini
Adagio and Fugue in G minor.....	Johann Sebastian Bach
(For violin unaccompanied.)	
Concerto in D major.....	Wolfgang Amadeus Mozart
Prelude.....	Albert Spalding
Waves at Play.....	Edmund Grasse
Mazurka.....	Anton Dvorak
Nostalgia.....	Albert Spalding
La Campanella.....	Paganini-Spalding

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Probably there is a no more winsome personality before the musical public today than that of Katharine Goodson, the English pianist. The gods were unusually kind to Miss Goodson in bestowing upon her rare musical gifts, and they were consistent in their endowment of unusual physical attractions, for Katharine Goodson, especially at the piano, in her grace of form and contour presents a picture which is a delight to the artistic eye. And all her personal charms are combined with a delightful manner, innately womanly and refined, which is doubtless, after all, that which, next to her art, makes and holds in such a marvelous manner hosts of friends wherever she goes. Indeed, so many are the friends which this artist has made in America that it would never be necessary for her to stop at hotels en tour should she wish to accept her many invitations. So great, too, have been her social demands, that she has been obliged to refuse more than one-half of her numerous invitations.

It is not only the "grown-ups" who succumb to the spell of the Goodson charm; wherever the pianist appears there is a notable following of young people—often entire girls' schools have bought up reservations at her concerts. And they flock about her at the conclusion of the program. In one notable instance, in Montreal, Canada, they are said to have followed her even to her hotel, where they showered bouquets upon the pianist and were loath to let her go.

Letters pour in upon Miss Goodson from these numerous and sincere admirers. And it is much to the credit of this artist that she endeavors to give personal answer to each of these. Her letters are said to be works of art, disclosing a literary ability of rare order, and these, it may well be added, are always written in painstaking, neat, legible handwriting.

An intimate friend of the pianist, in referring to Katharine Goodson, told the writer that she is "just the same with everybody," that "her kind thought of others is an unusually marked characteristic," and that "she exerts not only a wonderful artistic influence, but a strong moral one among both old and young," and that "hers is indeed a wonderful personality, simple and sincere."

Everything about Miss Goodson suggests the artistic, and especially is this noticeable in the appointment of her beautiful home in St. John's Wood, London.

Like all Englishwomen, she is athletic and enjoys out of door sports to the full. Switzerland is said to be one of her favorite playgrounds.

Perhaps, however, no better illustration could be given of her fidelity to truth and sincerity of purpose than the loyalty and genuineness with which she interprets the work

of the great masters and her attempts to give of her very best whenever she appears before an audience.

It is indeed with pleasure that Americans are looking forward to Katharine Goodson's appearance among them again this season.

Lily Strickland, American Composer.

Lily Strickland, one of the most prolific as well as one of the youngest of American composers, has published between fifty and sixty works, and has in manuscript a hundred or more varied compositions, including three operas. She has given special attention to negro folk music, and is at present working on a symphony built upon original African themes.

Her versatility is remarkable, which is indicated by the fact that, in addition to her negro music, she has written many pieces in the Scotch, Irish, Indian and Egyptian veins. Her works in general show unusual melody, individuality and freshness of conception.

Miss Strickland was born in Anderson, S. C., of a musical family, of which Reed Miller is a member. She is of a very modest disposition, and in the four years of her



LILY STRICKLAND.

stay in New York has quietly taken her place in the forefront of American composers.

Her latest songs are "My Lassie," "Mammy's Prayer," "Because of You" and "To Anthea."

Maverick-Hahn Recital at Syracuse.

As announced in last week's issue of the MUSICAL COURIER, Laura Maverick, mezzo-contralto, and Carl Hahn, cellist, were heard in recital before the Syracuse Morning Musical Club. They presented a varied and interesting program. The following notice appeared in the Syracuse Post Standard regarding the recital:

In opening its season of 1914-15 the Morning Musicals presented Laura Maverick, mezzo-contralto, and Carl Hahn, cellist, both of New York. It was an enjoyable recital and was given in the presence of an audience which filled the ballroom of the Onondaga.

Mme. Maverick opened her part of the program with the aria from Gluck's "Orfeo," in which she made a good impression, and later sang a group of French, German and English songs. The number in which Mme. Maverick displayed the greatest artistic finish was "L'Enamouree," by R. Hahn.

The real treat of the recital was afforded by Mr. Hahn when he gave the Popper composition for cello. Both composition and execution were appealing. His dexterity of bowing and superb tonal effects combined to make his performance as thoroughly enjoyable as that provided by any cellist in Syracuse in a long time.

Kindler Joins Leefson-Hille Faculty.

A notable addition to the staff of teachers at the Leefson-Hille Conservatory of Music, Philadelphia, is Hans Kindler, who is the new head of the cello department. Mr. Kindler, who is a member of the Philadelphia Orchestra, was formerly solo cellist at the Royal Berlin Opera and was principal teacher of that instrument at the Scharwenka Conservatory of Music, Berlin. He has played with great success with many of the European orchestras and has been heard at the palace of the Queen of Holland.

The Leefson-Hille Conservatory of Music is to be congratulated upon its success in securing the services of so excellent an artist.

What Is an American Composer?

Fort Worth, Tex., October 15, 1914.

To the Musical Courier:

Upon examination of the conditions governing the contest to be held by the Illinois State Teachers' Association for a symphony or orchestral suite—one clause in the requirements is brought very forcibly to my mind and this clause is the one which states that the contest is open to naturalized foreigners. This clause is very pertinent just at this time when such a splendid spirit is being shown by you in carrying forward the slogan of "America for American musicians."

I spent a number of years abroad as a music student and I do not recall any contest for musical composition in Germany, France, Italy or even England wherein naturalized citizens were admitted. Only native born Germans, Frenchmen, etc., are permitted to enter the contests held for the promotion of national music. I do not believe that this point is ever thought of when the conditions of most American contests are formulated. In the German contests only Germans compete—while in the American contests held presumably for the purpose of encouraging American composers, representatives of all the other European nations may compete. In fact the requirement that the foreign contestant must be naturalized means nothing at all. A foreign composer may write his work abroad. Under the influence of European art and European masters, the work may be absolutely un-American, written under the influence of an art life and art thought centuries older than ours—and the composer may not really be able to speak our language and yet if he has lived here long enough to secure his naturalization papers (which is surely a short enough time) he is considered to be American enough to join hands with the American composers in striving for something which should be entirely American, and he might possibly win the American contest with a work absolutely foreign to American thought.

American composers are surely paid a wonderful compliment for they are required to enter the lists of the world.

Is this fair to the American composer or will it ever develop to encourage a distinctive thought in American music?

Incidentally there are probably some excellent American composers who would be greatly benefited through winning a prize of \$500, and who would be worthy to win it with an American work, but with all of America's wonderful advancement we can hardly expect to compete with geniuses who have lived in the atmosphere of art centuries older and more mature than our own.

It is, of course, necessary that we lean to a certain extent on the tradition which Bach, Beethoven, Chopin, Brahms, Wagner and many others have given us, but is it necessary for Americans to pay a foreigner to write a work for the advancement of American music? Our work will not be perfect at first, but encouragement and fair play will make the American composer do far better work than you or I now think him capable—though his work now is splendid.

Trusting that you can find a place in your columns for this letter, I am

Respectfully,

GEORGE E. SIMPSON,

Graduate of the Royal Conservatory of Music, Leipzig Germany.

Bauer's Program.

At his recital in Aeolian Hall, Saturday afternoon, November 7, Harold Bauer will play the Bach toccata and fugue in C minor, Beethoven sonatas in F sharp major and A flat major, the Brahms variations and fugue upon a theme by Handel, and a Bach group, including seven inventions.

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Brahms Is Played Raggedly.

At Aeolian Hall, New York, on Friday afternoon, October 23, the Symphony Society, under the direction of Walter Damrosch, gave its first New York concert this season.

An occasionally ragged and spiritless performance of Brahms' D major symphony opened the program. The applause which followed the termination of the symphony was as reserved as the performance. But when Efrem Zimbalist appeared on the platform with his violin to reveal the inner nature and melodic beauties of Bruch's G minor concerto he was greeted with an enthusiastic demonstration of delight, which was surpassed only by the prolonged applause at the end of the concerto. Never has the warm, pulsating tone of this genial artist been heard to greater advantage than in the ingratiating adagio of this popular work. The Russian artist's sweep of bow and breadth of manner were notably conspicuous in the stately introduction and vigorous allegro, and the impetuous brilliance of the violinist's playing in double note passages was irresistible in the finale. The world of music lovers ought to feel grateful to the Russian Czar for excusing this superb artist from the drudgery and danger of military service. And the Czar ought to be proud of a subject who is doing so much for the renown of musical Russia.

"Le Festin de l'Araignée," by A. Roussel, had its first American performance on this occasion. The work is thoroughly modern French in harmony, manner, spirit and scope, but it is not likely to take a permanent place in the repertoire of symphony orchestras. It is hardly great enough in a classical way, or uncommon enough in a sensational way to create much of a stir in the world. With neither this work nor in a nocturne by Debussy (with which the concert ended) is the conductor much in sympathy by temperament.

The performances appeared to give satisfaction to the audience, though there was a considerable exodus of auditors after the concerto and during the remainder of the concert.

The proceeds both of this and the Sunday concert are to be given to the American Red Cross Society.

Two More Successful Dudley Buck Pupils.

A delightful and edifying musical afternoon was enjoyed by those in attendance at the Thursday afternoon salon of Amy Grant, New York, when Enrichetta Onelli and Edgar Schofield were the soloists.

Mme. Onelli, who has just come to New York from abroad, where she was very successful in opera, en tour with the Quinlan Opera Company, was in fine voice, and she was obliged to respond to several encores.

As for Mr. Schofield, he had what might be termed a "busy day," having also sung at the faculty recital of the Colgate-Pickett School of Music, where he afforded much pleasure, and at the Majestic Hotel, where he sang a fine program for the German Literary Society. He possesses a baritone voice of excellent quality, which is rapidly winning for him merited recognition. He gives all the credit for his work to his teacher, Dudley Buck, with the deepest appreciation for his invaluable instruction.

Gregorian Conservatory Concert.

On the evening of October 18, the first faculty concert was given at the Gregorian Conservatory of Music and Arts, 130 Madison avenue, New York, when the following program was heard: Quartet from "Rigoletto," (Verdi) quartet; prelude and fugue (Bach-Liszt), Marguerite Volavy; "L'Enfant Prodigue" (Debussy), Mariska Aldrich, Romilly Johnson at the piano; violin sonata, F major, op. 24 (Beethoven), André Polah, Marguerite Volavy at the piano; address, Dr. Frank Miller; quartet from "Trovatore" (Verdi), quartet.

This school, which is under the directorship of Elsa Gregori, has an examining board of ten members and has sixteen instructors, all of whom have proven their merit.

Carl Friedberg's New York Program.

Carl Friedberg's first piano recital in New York will be given on Monday afternoon, November 2, at Carnegie Hall, when the following program will be presented:

Fantasia and fugue, G minor	Bach-Liszt
Sonata, op. 109	Beethoven
Symphonic Etudes	R. Schumann
Ballade, G minor, op. 118	Brahms
Intermezzo, E flat major, op. 117	Brahms
Rhapsody, op. 119, E flat major	Brahms
Ballade, G minor	Chopin
Valse, C sharp minor	Chopin
Etude	Chopin
Polonaise, F sharp minor	Chopin

College of Music Faculty Additions.

Hein and Fremcke, directors of the affiliated institutions the New York College of Music and the German Conservatory of Music, announce the engagement of the follow-

ing well known professors: Theodore Spiering, violinist and conductor; Victor Benham, pianist; Mme. Schaframm, of the Meisterschule of Vienna, assistant to Godowsky, and Rubin Goldmark, the composer, who is to be head of the department of theory. All these artists are too well known to need comment. It speaks well for the enterprise of the directors of these institutions when they attract such leading musical lights and are able to assure them of pupils.

"Down East" City Praises Cuyler Black.

Cuyler Black, the tenor, sang at the recent Maine Music Festival. The Bangor daily press praised his work as follows:

To many the voice of Cuyler Black, the tenor, brought back memories of Evan Williams, when he was first brought to Bangor by the Chapmans. Mr. Black has a robust tenor and expression. He has a full, big voice and in the aria, "If With All Your Hearts," he was heard to splendid advantage, the audience breaking forth in spontaneous applause, which, with applause so infrequent when this great religious oratorio is going on, was a distinct compliment and appreciation of his splendid ability. He has studied abroad and has done excellent work in Germany.—Bangor Daily Commercial, October 3, 1914.

And the audience would like to have heard more of Cuyler Black, who has a tenor of fine sweetness and exceptional volume. He has versatility of expression, too; and it is a pleasure to record that here is one singer who evidently does not despise, and hence is willing to enunciate, the English language.—Bangor Daily News, October 3, 1914. (Advertisement.)

Praise for Mme. Artha Williston.

Mme. Artha Williston, by her singing at the recent Maine Music Festivals, won these encomiums:

Mme. Artha Williston has a high, clear, pure, rather powerful soprano; she is a mistress in the art of dramatic singing.—Bangor Daily News, October 3, 1914.

Mme. Artha Williston, the gifted dramatic soprano, a pupil of the noted Anna Ziegler—singing the soprano parts—made a splendid impression on the audience. The great solo, "Hear Ye, Israel," which is the test of all soprano singers, was seldom sung better than Mme. Williston sang it Friday night. Her voice is big and full and even throughout, her enunciation good, and her upper notes, which the critics have often praised, displayed a roundness and quality that is unusual.

Mrs. Williston is a beautiful woman. . . . Mme. Artha Williston scored a triumph in "Elsa's Dream."—Bangor Daily Commercial, October 3, 1914. (Advertisement.)

MUSIC OF THE WEEK.

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NEW YORK.

October 28, evening, Alexander Bloch, Aeolian Hall.
October 28, evening, "Lilac Domino," Dippel Opera Company.
October 29, afternoon, Albert Spalding, Carnegie Hall.
October 29, afternoon, Harold Henry, Aeolian Hall.
October 29, evening, Philharmonic Society, Carnegie Hall.
October 29, evening, Caroline Hudson-Alexander, Aeolian Hall.
October 30, afternoon, Philharmonic Society, Carnegie Hall.
October 31, afternoon, Alma Gluck, Carnegie Hall.
October 31, afternoon, John Prindle Scott with Women's Press Club, Waldorf-Astoria.
October 31, evening, John McCormack, Carnegie Hall.
November 1, evening, Edmund Burke, Aeolian Hall.
November 2, afternoon, Carl Friedberg, Carnegie Hall.
November 2, afternoon, Florence Hinkle, Aeolian Hall.
November 3, afternoon, Tina Lerner, Aeolian Hall.
November 3, evening, Pavlowa, Metropolitan Opera House.
November 4, evening, Yvonne de Treville, Brooklyn Academy.
November 4, afternoon, Blanche Goode, Aeolian Hall.
November 4, evening, Mme. Schnabel-Tollefson and Horatio Connell, Aeolian Hall.
November 5, afternoon, Leonard Borwick, Carnegie Hall.
November 5, evening, Boston Symphony Orchestra, Carnegie Hall.
November 5, evening, Hamish Mackay, Aeolian Hall.
November 6, evening, John McCormack, Orange, N. J.
November 6, evening, Harold Bauer and Mme. Hudson-Alexander, Morristown, N. J.
November 6, evening, Amato with Boston Symphony Orchestra, Brooklyn.
November 6, afternoon, Yvonne de Treville, Aeolian Hall.
November 7, afternoon, Boston Symphony Orchestra, Carnegie Hall.
November 7, afternoon, Harold Bauer, Aeolian Hall.
November 7, afternoon, Yvonne de Treville, Brooklyn.



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"Your virile grasp of the composer's inner meaning, and power of merging your individuality therein, constitutes you the ideal interpreter. Both the American public and the American composers owe you a deep debt of gratitude." Fay Foster

"It isn't your beautiful voice, dramatic power and sincere, comprehensive musicianship that makes your interpretations so grateful to a composer, but it is your vision, your pursuit of the ideal, which shines through and illumines all three." Gene Brancaccio

"I cannot tell you how glad I am to have you sing these songs of mine, because you sing with deep understanding of text and music." Harriet Ware

"I have no doubt that in your program of 'many moods' as you term it, the songs will be interpreted to the complete satisfaction and joy of both the composer and audience. Thank you for complimenting your humble servant by using 'Mexicana.'" Ward Stephens

"My mind constantly reverts to the remarkable scope of your art, reaching as it does to the depths of pathos and tragedy, on through to the heights of light, even fantastic treatment. Always with a breadth of temperament and understanding which is the hall-mark of the artist." Mary Helen Brown

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Concert Direction M. H. Hanson, 437 Fifth Ave., New York**NEW YORK BREVITIES.****Choosing a Church Soloist—Dickinson at Cornell—Noble's Three Programs—Ida Woodbury Seymour—Successful Morris Pupils—Ella Wheeler Wilcox and Eleanor Patterson—Von Horst Introduces Sarah Core—Leginska's Chopin Programs—Notes.**

The soprano position in a certain New York church becoming unexpectedly vacant, an advertisement in the *MUSICAL COURIER* resulted in personal application of fifteen singers of various kinds and voices. From these fifteen, three were selected to sing for the music committee of the church, who then selected one to sing at both services on Sunday, and which finally resulted in an engagement for the year. The organist of the church on whom fell the initial responsibility of hearing all these singers relates some of his experiences as follows: Number One was a Southern lady having experience, but whose voice had a disagreeable huskiness. Number Two was an experienced young woman with a powerful and true voice, who subsequently sang for the committee. Number Three was a young woman who had a high coloratura voice, so was barred because that style of voice was not desired. Number Four was an excellent singer and teacher living at the other end of Long Island. Number Five applied too late to be heard by the committee. Number Six was a pupil of a teacher whose personal standing with the organist was such that she was precluded from consideration. Number Seven had an excellent dramatic soprano voice and had recently returned from Berlin, after several years' residence there. She also was asked to sing for the committee. Number Eight had a very inferior voice, nothing more to be said. Number Nine was a young woman originally from Baltimore, Md., possessing a very smooth dramatic soprano voice, modest personality, and winning manner, who also sang for the committee. Number Ten was a Texas girl, at present singing in a New Jersey church, but who applied too late to appear before the committee. Number Eleven sang decidedly off the key. Number Twelve "preferred not to compete with others, but was willing to meet the committee privately if desired"; and others applied too late.

When the committee trial occurred only two of the three singers appeared, and of these the former Baltimore girl was unanimously pronounced the most desirable. She accordingly was engaged for one Sunday and now continues indefinitely. The young woman who did not appear at the church trial later notified the organist that she was singing at some theatrical trial and was detained there until too late to sing at the church. This illustrates the common run in the experience of New York organists and choirmasters. Women naturally vary so greatly that all opinions and rules are abrogated in connection with the so called "artistic temperament." As a result, singers are mighty sensitive people and have to be handled with very tactful patience and unending kindness.

DICKINSON AT CORNELL.

Clarence Dickinson, organist and choirmaster of the Brick Presbyterian Church and Union Theological Seminary, New York City, was one of the four organists engaged for the dedicatory recital of Bailey Hall organ, Cornell University, October 8. Mr. Dickinson, who, in addition to the foregoing positions occupied by him, is an organist and composer of extended reputation, played the following numbers:

Fantasia and fugue on B-A-C-H.....List
Ave Maria.....Arcadelt-List
Norwegian Rhapsody.....Sinding

There were addresses delivered by the president of the university, Andrew Dickson White, and Andrew Carnegie. This event occurred on the eightieth birthday of President White and was of particular interest to an extended circle of educational people.

T. TERTIUS NOBLE PLAYS THREE PROGRAMS.

October 25 and 28 and November 1, T. Tertius Noble's organ programs contain standard classical and modern compositions. October 25 at St. Thomas' Church, New York, Mr. Noble played works by Rheinberger, Barnes, Bach, Guilman, Mendelssohn and Elgar. October 28 (tonight) he gives an organ recital at Trinity Church, Pittsburgh, when he will play works by Bach, Pleyl, Karg-Elert, Noble, Mendelssohn, Wagner and Matthew Camidge. These programs played by Mr. Noble invariably contain annotations concerning the music performed by him. These are always brief and to the point and afford the listener a good idea of the composers and their works. The following is the program for his recital at St. Thomas' Church on November 1:

Concerto in B flat.....Handel
Pastorale Sorrentina.....Pietro A. Von
Scherzo-Caprice.....Alec Rowley

Requiem Eternam (by request).....Basil Harwood
Allegro Vivace (Symphony No. 5).....Widor
Andante Cantabile.....Widor
Vision.....Rheinberger
Morgenstimmung (from Suite for Orchestra).....Grieg
Aes Tod (from Suite for Orchestra).....Grieg
Finale (from Suite for Orchestra).....Grieg

IDA WOODBURY SEYMOUR.

Ida Woodbury Seymour, soprano, appeared in a song recital at the Irving School of Music, Hoboken, N. J., October 17. She sang the following songs: "It Was a Dream" (Cowen), "Echoes" (Clark), "Fairy Lullaby" (Beach), "With Verdure Clad" (Haydn), "Take Thou My Life" (Metcalfe), "Be Ye in Love with April-tide" (Ward-Stephens), "Song of India" (Rimsky-Korsakoff), "Pierrot" (Rübner), "Un doux lien" (Delbruck), "La Matin valse chantée" (Benoist), "Goodby, Sweet Day" (Vannah). Mrs. Seymour sang in excellent taste, with distinct enunciation, and revealed good tone quality. The difficult song by Rimsky-Korsakoff was especially well done, and Haydn's "With Verdure Clad" was greatly enjoyed. Assisting her were C. Irving Valentine, organist; Lois Pinney Clark, pianist, and Lottie Farr Valentine, harpist. Miss Clark is an excellent pianist and made a fine impression with Figue's "Danse Caprice." This was the debut of Mrs. Valentine, the harpist, who acquitted herself with credit. The School of Music seems to be a busy and successful institution.

SUCCESSFUL MORRIS PUPILS.

Emilie Steinbach, the soprano, recently receiving flattering mention in the *MUSICAL COURIER*, certainly knows how to sing. It almost seems like an invariable function with her, so easily does she sing, having very marked personal ease and entire breath control. An aria from Gounod's "Romeo and Juliet" and Pamina's aria from "The Magic Flute," one in French, the other in German, showed her complete facility in these widely different styles. Hattie Clapper Morris, her teacher, says she is a "voracious learner," and is sure to make her mark in the vocal world.

Martha J. Woodsum, the soprano, is another Morris artist-pupil possessing a beautiful voice, who is successful already as a teacher. She has a good class in Brooklyn and is a great credit to the Morris teaching.

ELLA WHEELER WILCOX AND ELEANOR PATTERSON.

The foregoing caption relates to Ella Wheeler Wilcox, the author and journalist, and Eleanor Patterson, the con-

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tralto. A recent issue of the New York Evening Journal contained the following relating to these public persons:

Eleanor Patterson, who has recently returned from a successful tour through the Middle West, gave a concert at the home of Ella Wheeler Wilcox, at Granite Bay, Short Beach, Conn., last week.

Miss Patterson has been described as six feet of contralto voice. She is just six feet tall in her stockings, and her splendid voice seems to find heights and depths thereby. Her tones are simply gorgeous.

Miss Patterson was photographed with Mrs. Wilcox at her seashore residence. The accompanying picture (which was shown with this notice) shows the singer ascending the stairs and Mrs. Wilcox coming out to meet her.

VON HORST INTRODUCES SARAH CORE.

Baroness Carita von Horst, of the Coburg (Germany) Opera School, introduces Sarah Core, soprano, to friends in America with words of warm commendation. Quoting the Baroness: "Miss Core has a very beautiful dramatic voice, and the teachers of this opera school have the highest opinion of her ability. We expected her to be surely placed in a good opera house." Miss Core was recently heard by a member of the staff of the MUSICAL COURIER, who admired her beautiful singing of the aria from "Thais." Miss Core learned many lyric and dramatic soprano roles of prominent operas during her stay at the opera school. She is also well versed in oratorio singing and is ready for such work on short notice. Miss Core is likewise of handsome appearance, which goes a long way.

LEGINSKA CHOPIN PROGRAMS.

An all-Chopin program has been chosen by the young pianist, Ethel Leginska, for her Aeolian Hall recital on Monday afternoon, November 16. There will be two groups of twelve etudes each, op. 10 and op. 25, and the sonata in B flat minor, op. 35.

NOTES.

George A. Wedge is the organist of the Madison Avenue M. E. Church, this being his third year in that position. He plans to give organ recitals in November and December at that church, corner of Sixtieth street and Madison avenue. He is a composer also, having finished a course under Dr. Goetschius.

Pearl Beh, soprano, once a member of the choir of Central Baptist Church, New York, was recently married. By simply adding the letter "r" to her family name she assumed her new married name, being now Mrs. Behr. Mrs. Behr is a member of the Tuesday Musical Club, of Detroit, her new home, and is frequently called upon to sing at the cathedral of that city.

W. Ralph Cox is organist and choirmaster of the First Presbyterian Church of Morristown, N. J. He is a member of the American Guild of Organists, the National Association of Organists and the Musicians Club of New York, and is a graduate of the Guilman Organ School. Mr. Cox's compositions have passed the scrutiny of the examining board of the Manuscript Society and will be heard during the present season at concerts of this organization.

The first general meeting of the National Association of Organists was held at a dinner given at the Hotel Gerard, New York, Tuesday, October 27. The guest of honor was Francis Cuyler van Dyck, Jr.

A beautiful "double story" studio, with anteroom, connected with two other rooms and bath, are to be had at Carnegie Hall. For further information regarding this unexpected opportunity, see the advertisement at end of the MUSICAL COURIER, in reading column, labelled "X. Y. Z."

Hudson-Alexander Engagements.

On October 22, Caroline Hudson-Alexander, soprano gave a recital at the Hotel Statler, Cleveland, Ohio, meeting with her customary success. Tomorrow evening (October 29) she will give a recital at Aeolian Hall, New York. November 5 will find her at Wilmington, Del., where she is to give a joint recital with Harold Bauer. She will appear as soloist with the Maennerchor Society, of Indianapolis, on November 20. The month of January will find her on tour in the State of Kansas. Among her bookings for February is a return engagement at Concord, N. H. Numerous other engagements are being booked by Mme. Alexander, which will be announced later.

A Reminder of the Maine Festival.

These jovial gentlemen are William Rogers Chapman and the Hon. F. O. Beal. It is needless to introduce Mr. Chapman, as he is well known to readers of the MUSICAL COURIER as the conductor and organizer of the Maine Music Festivals, held annually at Bangor and Portland. Mr.



F. O. BEAL, PRESIDENT BANGOR FESTIVAL ASSOCIATION, AND WILLIAM R. CHAPMAN, FESTIVAL CONDUCTOR.

Beal is the president of the Eastern (Bangor) Association of the Maine Music Festival.

This snapshot was taken at Bangor during the festival held there October 1, 2 and 3.

Lavoie-Herz Conquers Toronto.

Djane Lavoie-Herz, the interesting and highly gifted Canadian pianist, gave her first recital in Toronto on October 13, and all accounts agree that it was a remarkable success. The program included Brahms' F minor sonata, Mozart's C minor fantasia, two numbers by Corelli, four by Scriabine, two by Chopin and the prelude and fugue in G minor by Bach-Kwast.

The Toronto Globe alludes to the event as "a brilliant triumph," and declares that the professional and amateur musicians of the city "united unanimously in the verdict as to Mme. Lavoie-Herz's exceptional gifts as executant and interpreter." She revealed "temperamental expression, free from spasmodic eccentricity, poetry of conception, a touch that had elasticity, producing by turns elemental power and delightful delicacy of tone, and an intellectual grasp of her music that controlled the impulse to run into license. These remarks cover the playing of her whole program." Other points praised by the Globe in Mme. Lavoie-Herz's performances were "freedom of nuance," "grace and power," "personal magnetism," "sustained singing power" and ability to "range from poetry to virile dynamics."

In the Toronto World the pianist's "great reception" is spoken of. "Charming personality," "virility and power," "masculine vigor," "delicacy and gentleness of touch," "dramatic force," "original feeling," "caressing gentleness," "surety of touch," "delightful legato" are some of the laudatory expressions used in the World.

Says the Toronto News: "A strong emotional nature schooled by a highly trained intellect, poetic vision and the curb of experience, insight and the power of expression given by a most delicate touch—these are the impressions given by Djane Lavoie-Herz." The same journal emphasizes also the player's "perfected technic" and "brilliance of original spirit." She "saved the Brahms sonata from tediousness" by exerting her "poetic personality."

"A brilliant triumph," says the Toronto Sunday World: "full of grace, esprit and technically admirable was her playing of a widely varying program. Her tone is clear, mellow and of glorious beauty. She has a great reserve force to draw upon—a true and refined musician with alert intelligence and sensitive conceptions. Her most passionate utterance the young pianist gave in Brahms. It is here, too, that her technic and emotions are under such marvelous control, the whole performance of the great work being remarkable for its nobility, lucidity and masterly style." The Sunday World admires also the performer's "dignified grace and elegance" at the piano. She played the Mozart number with "entrancing tonal effects."

From the Toronto Star one learns that Mme. Lavoie-Herz's technic and sweetly singing tones are more than brilliant. The drawbacks found in most women pianists

are absent. "The Chopin A flat polonaise was a splendid finish that left the audience still seated and thundering for more—a unique compliment." A very significant passage in the Star review is this: "So conservative is musical taste in Toronto that a new figure is not accorded a triumph till after at least half a dozen performances, but in the case of Djane Lavoie-Herz the custom was laid aside. A critical audience of the best known musicians in Toronto joyously accepted her into their midst."

All the Toronto papers speak of the unabated enthusiasm of the listeners, of lavish floral offerings received, and of the wish expressed on all sides that Mme. Lavoie-Herz soon would give another Toronto recital.

Bauer-Ware Joint Recital.

This joint recital of Harold Bauer and Helen Ware will bring together two artists who at the beginning of their musical career hardly surmised how their plans would be changed by Dame Fate. The story of how Harold Bauer left the fingerboard to become a master of the keyboard is well known to all his admirers. It is strange that now he should be sharing a program with a violinist who started out as a pianist, and by mere chance joined the violinistic ranks:

It was Ernest Schelling's father, Felix Schelling, who discovered what he termed "musical bumps" on Helen Ware's head when she was still quite a child. He forthwith volunteered to teach his little protégé on the old square piano left for safe keeping at her father's home by a man who went abroad for a while. The little pupil made astonishing progress. Her ambition was greatly fired by the wonderful music of the little "Wunderkind," Ernest Schelling, whom his father would proudly point to as an illustration of what talent plus work could accomplish.

All went well in the Ware household until one day the absent friend returned from abroad, and promptly took back his old square piano. Those were gloomy days for little Miss Ware. Her father, who himself was a good musician, soon realized that something had to be done to give the child an instrument to take the place of the piano. Another piano was out of the question, for he had many children and but little money.

A few weeks after the loss of the square piano, Helen's father bought a cheap piano, and during his spare hours, early morning and late at night, he brushed up his violin technic. When he had made a good bit of headway, a few dollars were invested in a small violin, and soon the little pianist was lured over to that instrument. After a few months the master was striving hard to keep abreast of his little pupil, but the day came when the father realized that it was all in vain—he was not equal to the task of instructing the ambitious youngster.

As the little student grew she had the good fortune to receive better instruction from well known teachers. At last her dreams came true, and through the good will of the patrons of the Philadelphia Orchestra she was sent abroad to complete her studies, under Professors Sevcik and Hubay.

And so it happened that the same unforeseen powers that have changed Harold Bauer's career from the violinistic to the pianistic have strayed Helen Ware from the domain of the keyboard to the narrow but endless path of the fingerboard.

Eleanor Everest Freer's Compositions Sung.

Chris Anderson is to sing Eleanor Everest Freer's "Golden Eyes" in a group of three songs at Glenn Dillard Gunn's concert, Chicago, November 2. Her "Old Love Song" was sung at the Chicago Amateur Club by Ethel Edith Jones, October 12. The Freer works, both vocal and instrumental, are making their way in the United States. Several of the songs are to be had with German text.

Haensel & Jones Artists' Bookings.

Peabody Conservatory, Baltimore, has engaged the following artists from Haensel & Jones, New York: December 11, Horatio Connell, baritone; February 12, Carl Flesch, violinist; March 5, Christine Miller contralto.

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The Kate S. Chittenden Scholarship.

Last January 200 former pupils of Kate S. Chittenden, dean of the American Institute of Applied Music, New York, subscribed to a fund to be known as the "Kate S. Chittenden Scholarship." The fund has been put in trust and the annual income from it will be used for the free instruction of a pianist of marked ability. The first competition was held October 2 and 5, and from a group of



GRETCHEN THAYER,
Pianist.

talented young aspirants the scholarship was given to Gretchen Thayer, of Franklin, Mass.

Miss Thayer is a graduate of Vassar College and a musician of excellent attainments. The donors of the scholarship will watch with keen interest this new candidate for honors.

Hamish MacKay Recital, November 5.

Hamish MacKay, the Scottish baritone, will give a song recital in Aeolian Hall, New York, Thursday evening, November 5. He will be assisted by Fay Foster, the American composer and pianist.

His program includes art songs by Sir Hubert Parry, Sir Charles Stanford, Charles Wood, Arthur Somervell, Fay Foster, Hamish MacCunn, William Wallace, Learmont Drysdale, S. Coleridge-Taylor, etc.; a group of Irish songs arranged by Dr. Charles Wood which have not been sung here before, and a group of Scotch folksongs arranged with piano accompaniments by Scottish musicians.

Mr. MacKay is a pioneer for the development of the Scottish folksong; he has done much to place it on a more musical and artistic level. His repertoire is not confined to the often sung and hackneyed numbers, and in his program will be found songs of exquisite beauty, hitherto quite unknown in this country.

Mr. MacKay will sing the group of Scotch songs in the beautiful and historic Jacobite Highland costume as worn

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by "Bonnie Prince" Charlie. This is one of the very few genuine copies of Prince Charlie's costume in existence. Fay Foster will play accompaniments, and will give a group of piano pieces by Hamish MacCunn, the Scottish composer. Much interest is manifested in this recital, not only for its national appeal, but also because of the artistic and unusual makeup of Mr. MacKay's program.

Mildred Potter's Worcester Festival Success.

One of the successful artists at the Worcester (Mass.) Music Festival, which was held September 23, 24 and 25, was Mildred Potter, the contralto, whose singing in Mendelssohn's "Elijah" won for her special praise.

The following press notices bear eloquent testimony of her work at this important festival:

Mildred Potter, a newcomer to the festival, proved possession of a voice of the true contralto quality, which is not always to be said of all singers whose range has placed them among those scheduled as contraltos. She, too, has excellent technic.—Worcester Post.

Mildred Potter, the contralto, sang well all her part, the charming obligato duet with the soprano, her numerous recitatives, and the beautiful aria, "O Rest in the Lord," which she took at just about the tempo Mendelssohn indicated by his metronome mark, a tempo which adds appreciably to its effectiveness.—Worcester Gazette.

Mildred Potter revived Liszt's rather infrequent dramatic scene depicting Joan of Arc confronting the torture of the funeral pyre.



Photo copyright by Franck C. Bangs, New York.
MILDRED POTTER,
Contralto.

It gave her sufficient opportunity to show the flexibility, emotional character and fine dramatic possibilities of her voice. She sings with the authority of the artist, with that command of her voice which makes it expressive in a wide range of moods.—Worcester Telegram.

The big Liszt song, "Joan of Arc," which the composer called a "dramatic scene," fitted Miss Potter admirably, and her singing of it should be given high praise. In response to great applause she gave a ballad with piano accompaniment.—Worcester Gazette.

Mildred Potter sang the aria from Liszt's "Joan of Arc" with richness of tone and much breadth of feeling, and well deserved the enthusiastic applause to which she responded with a ballad with piano accompaniment.—Worcester Post.

Mildred Potter, who is well known as an oratorio contralto, seems to be discovering new possibilities in her voice. She has very brilliant and telling high notes, and in some of the impassioned phrases of Liszt's "Joan of Arc" the effect was thrilling. Her singing today made a decided impression.—Springfield Republican.

She (at the ball game)—Why does he make those motions with his arm before he pitches the ball?

He—Those are signals to the catcher. The two men work in concert.

She—Dear me! Is that the "concert pitch" I've heard about so often?—Exchange.

Florence Austin's Maine Success.

Florence Austin, the American violinist, had wonderful success at the Maine Music Festival, where her playing created a distinct impression, as her many recalls and encores proved. The critics and public were enthusiastic in their praise, and Miss Austin has received a number of personal letters highly commending her playing at both Bangor and Portland.

Following are a few notices from some of the leading Maine papers:

Florence Austin, the famous New York violinist, made her initial appearance in Bangor, and was given an ovation at the afternoon performance. Miss Austin manifests superb control of the greatest of musical instruments, the violin, and her rendition of the various selections she played Saturday afternoon was most excellent.

While Pierre Henrotti, concertmaster of the Festival Orchestra, conducted the orchestra in place of Dr. Chapman, Florence Austin was given applause that indicated the approval of the audience in her art and talent. At the afternoon performance, she contributed largely to the success of the entertainment. Her technic was splendid and the whole effect very pleasing. She demonstrated wonderful breadth of tone, especially in the slower movements.—Bangor Daily Commercial, October 3, 1914.

Florence Austin made her initial appearance in Portland on this occasion and her first number was a romance and allegro à la Zingara (from concerto in D minor) by Wieniawski. At the start she played herself straight into the hearts of her listeners, and at the close was greeted with tremendous applause. She was recalled again and again, and at the insistent demand of the enthusiastic audience she graciously responded with an encore, playing a "Caprice Viennois" by Kreisler, and in this, as in her program number, were revealed all the characteristics requisite for giving her merited recognition among leading virtuosos. Her playing displayed wonderful breadth of tone and technic, and particularly in the slower passages she played with strikingly luscious and melodious legato tone. This young violinist seemingly had absolute mastery of all technicalities, and her playing most assuredly merits the highest praise for the artistic manner in which she interprets the works of the great masters. Her personality is especially pleasing and the audience was held spellbound while listening to this gifted violinist; then at the finish burst into prolonged applause and repeated recalls. Miss Austin made a distinct impression and her playing will long be remembered by all who were privileged to hear her.

The bow used by the talented violinist, Florence Austin, whose playing created such a furor at the Wednesday afternoon concert, cost \$900. Her violin is of Guillaume make and is considerably over one hundred years old.—Daily Eastern Argus.

Florence Austin had for her first number the difficult Wieniawski romance and allegro from the D minor concerto, while her second group included the "Slumber Song" of Weitzel and Wieniawski's polonaise in A, and her renderings fully justified all that had been said of her. She has an even tone of fine quality . . . and played with an artistic sense of restraint that was most con-



FLORENCE AUSTIN.

vincing, while her interpretations were exceedingly finished and distinctive. That she pleased her audience was evidenced in her many encores, in which she gave a Kreisler "Caprice," Weitzel's "Souvenir" and "The Bee," by Brahms.—Portland (Me.) Daily Press.

Miss Austin's violin recital occurs December 3, at Aeolian Hall, New York.

Students' Euterpean Club Social.

Students of the New York College of Music and the New York German Conservatory of Music, forming the Students' Euterpean Club, have issued invitations as follows:

HALLOWEEN DANCE.

You are cordially invited to attend an informal dance and musicale, to be given by the Students' Euterpean Club, Thursday evening, October 29, 1914, 8.15 p. m., at College Hall, 128 and 130 East Fifty-eighth street. Extra tickets for friends may be obtained at the office.

Hoping that you will honor us with your presence, we remain,
Cordially,
THE EUTERPEAN CLUB,
Consuelo Clark, President.

Werrenrath's Valuable Views.

Under the caption, "The Construction of a Recital Program," Reinald Werrenrath, the baritone, expressed his views on that subject in the New York Tribune of October 11. Excerpts from the article follow:

"Program making is a frequently discussed art, but one that has scarcely received the attention demanded by its importance. The singer of today is launched on his career, often with a well-trained voice and with a good interpretive faculty, but with absolutely no idea of how to build a recital program. . . . The singer, while presenting a program constructed along conventionally correct lines, neglects two important factors, contrast and climax. . . .

"A favorite method of constructing a recital program, and one having much to recommend it, is the chronological, beginning with a group of folksongs or old Italian arias, following with songs from the classic writers of the German or French schools, concluding with a group of modern songs. Of course, when a special program is presented, as one entirely of lieder, this system cannot be employed; but it is a safe one for general recital work, and a good foundation on which to build.

"Now enters the all-important element of contrast. With rare exceptions, two songs written in the same vein if placed together will neutralize the effectiveness of each other. . . . A dramatic number may be followed by one of humorous or romantic mood, but never by another dramatic song. . . .

"The quality of climax is more often obtained than that of contrast, most singers preferring to place the 'biggest' song at the end of the group. Even this arrangement may be changed to advantage, a quiet little number with a high mezzo-voice ending often proving very effective as a conclusion; but it is safe to depend on enthusiastic appreciation if the most stirring song is placed last, the rest of the group consisting of songs in varied moods.

"A mistake frequently made by some of our best known vocal artists is the adoption of one or two programs to be used during an entire season. The songs that thrill audiences of small towns in which only three or four concerts are held each year, will often fail to tickle the jaded musical palates of metropolitan critics; then, too, the obvious inference when the program remains unchanged during an entire season must be that the singer is downright lazy or that he lacks a comprehensive repertoire.

"It might be well at this point to mention the fact that, while an extensive repertoire of from five hundred to one thousand songs is an undeniable advantage, the knowledge of from seventy-five to one hundred should prove sufficient for the construction of programs for an entire season.

"The beginner who is clever will learn a few songs from the old Italian masters, Lieder of Schubert, Schumann, Franz, Brahms and Grieg, some of the best of our American compositions, and a few songs from modern German, French or Russian composers, according to the taste and ability of the singer. Armed with a moderate sized repertoire of this character, he should be able to devise programs satisfying alike to musician and layman.

"Young singers are often harshly criticised by the erudite gentlemen of the press for presenting novelties in the shape of songs by unknown composers, to the apparent neglect of the classics. Granted that the singer's art has been well founded on the great songs that have come down to us from ages past, who is to discover and encourage the unknown composer, if not the young American artist? Some novelties of today are, of course, the banalities of tomorrow, but Bach, Handel, Beethoven and others bearing great names we revere were considered heretical and revolutionary in their times, and who shall say which of the composers now striving for recognition shall receive the homage of future generations?

"Let our artists place novelties on their programs together with songs of recognized worth; let them seek to develop in their groups the attributes of contrast and climax; let them select songs neither solely for their intrinsic musical value nor for their effectiveness, but rather those which combine both elements; let them, above all, seek to display to advantage the song rather than the singer. Then will the artist be in a position to give of his best; and then will the 'tired business man' find enjoyment in entertainment other than in the 'girl-and-music shows' of Broadway."

Anne Stevenson Resumes Teaching.

Anne Stevenson wishes to announce the reopening of her vocal studios, Carnegie Hall, New York, for the season of 1914-15. She has engaged assistant teachers to take charge of her pupils' study of sight singing and ear training, in English, Italian, French and German diction, dramatic action, and stage deportment. This special in-

struction, essential to the training of real artists, is given without extra charge.

Miss Stevenson can now give her entire attention to the scientific production and development of the perfectly balanced tone, to artistic interpretation, and the development of the personality, following the unique system she has formed, which is producing such rapid and intelligent results. In later issues of the MUSICAL COURIER she will give an outline of her entire system.

A Polite Protest.

Boston, Mass., October 20, 1914.

To the Musical Courier Company:

In your issue of August 5 I read: "When Lemare was municipal organist of Pittsburgh he had the console rebuilt according to his wish. Visiting organists always had trouble with the instrument. As soon as Lemare's successor was installed the latter had the Pittsburgh console ripped out entirely and another substituted, which answered to average needs."

Permit me to say that Mr. Lemare's successor commenced his duties in October, 1907. The contract for a new console and extensive enlargement of the instrument was not signed until May, 1910. Anything Mr. Lemare had done to the instrument had not the remotest connection

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with the installation of the new console or other work done at the same time the console was installed.

The organ originally had the registers arranged in terraces. Mr. Lemare had them arranged on oblique jambs, so they might be easily reached, which was a most decided improvement on the original condition. You will, therefore, see that the statement regarding Mr. Lemare's connection with this organ is most unjust to him, and not according to the facts in the case.

The controversy regarding his engagement for the Panama Pacific Exposition I regard as ill advised and harmful. Why is not complaint made that organists from other countries are filling other positions in America? Are not American builders equally justified in complaining that an Englishman is building the organ for the Panama Pacific Exposition?

Mr. Lemare was not engaged on account of the fact that he was an Englishman, but because his transcriptions, compositions and ability as a player make him so widely known.

It seems to me it should be borne in mind that while the builder of the organ is permitted to regard his instrument as an exhibit, the organ and organists are there primarily for the purpose of entertaining visitors, and even if Mr. Stewart committed an error in appointing him (about which there is a difference of opinion), it would seem that the present controversy can result in no good, and may very likely be harmful, and is quite useless, if you know Mr. Stewart.

I have met Mr. Lemare in a number of transactions where he acted as adviser in the purchase of instruments. His influence has always been sound and reasonable. I believe Mr. Lemare's influence on the console for the Panama Pacific Exposition organ has resulted in draw stops being used instead of stop keys. This change may be held by some to be to the disadvantage of visiting organists. This is also a matter of opinion.

Yours very truly,

ERNEST M. SKINNER.

P. S.—There is no municipal organ or municipal organist in the city of Pittsburgh.

The Virgils' Southern Plans.

Mr. and Mrs. A. K. Virgil, unable to pursue their work in Berlin this season on account of the war, have found a field which promises to be an ideal one for their activities. It has long been their intention to establish a school in the South, which should work in close touch with their New York headquarters, but it is only now the opportunity has been given them to carry out this intention.

Instead of founding an independent school they have joined forces with Southland Seminary, St. Petersburg, Florida, a college which promises to become one of the leading educational institutions of the country.

St. Petersburg, known as Sunshine City, is situated on Pinellas Peninsula, between the Gulf of Mexico and Tampa Bay. A fine building is being erected for Southland Seminary in the most beautiful residential section. In the meanwhile the college is being conducted in very comfortable and picturesquely situated quarters.

The institution is endowed and has a large faculty, the members of which are graduates of leading American and European universities.

Dr. and Mrs. Stevens, the principal and vice-principal, are well known educators, practical and progressive, and Southland Seminary is "singularly unfettered by preconceived and ancient methods."

Because the broad educational views of those in authority at the college are so thoroughly in harmony with those of Mr. and Mrs. Virgil, it will be possible, they feel, to build up a school of music upon correct educational and artistic principles in connection with the seminary.

Music students will enjoy college life, will have ample opportunity, in connection with their special line of study, to make also a practical study of modern languages and literature, will be able to swim and enjoy other outdoor exercise daily, and will have ample opportunity to develop in a rational way, morally, mentally, physically and musically.

Mr. and Mrs. Virgil will remain at Southland Seminary until May 1, conducting classes of all grades. Instruction will be given in classes and privately.

A special teachers' session will be held from December 15 to January 15 for the benefit of those who are unable to take the regular courses.

The dean of the School of Music, Professor Harold A. Loring, will work in cooperation with Mr. and Mrs. Virgil. His views coincide with theirs, and he is proving himself, by his energy, intelligence and earnestness in the cause of "education in music," a very capable head of the music department.

Music pupils, who in connection with their studies wish to build up their health, will find St. Petersburg an ideal spot for this purpose, as it has a fine climate and is one of Florida's most beautiful cities.

Giordano Renews Favorable Impression.

Salvatore Giordano won his share of favorable commendation at the recent Bangor, Me., Festival, as is indicated by the following:

Festival audiences are always kind to those who have won favor at previous festivals, so it was not strange that Chevalier Salvatore Giordano, the Italian nobleman who is gifted with a noble tenor voice, should meet with typical festival applause. His first selection was "Celeste Aida," from "Aida," by Verdi, and the warm, velvety tones that are yet sturdily masculine, and sound even more so because of the manly, erect and strong figure of Giordano, were a source of pure delight and unstinted approval. It was plain to see that Giordano knew he was among friends, that he was happy to be here, and that he was out to please his friendly audience. He succeeded even better than he could have anticipated. Giordano was given a double encore, and then the audience did not have enough of him. He sang "Vieni," by Denza, and "La Donna e Mobile," from "Rigoletto," which fairly swept the audience from its feet.

Signor Giordano's splendid tenor voice was heard to advantage behind the scenes with Miss Craft in "Ah Fors e Lui."—Bangor Daily Commercial, October 2, 1914.

The audience was again glad to see Chevalier Salvatore Giordano, the handsome, tall Italian nobleman tenor, who rehearsed "Cielo e Mar," from "La Gioconda," also the quartet and other chorus songs which he will render Saturday evening. Signor Giordano always does his best, whether at rehearsal or concert, and he was at his best Saturday morning. The patrons of the festival are promised a fine treat in his singing Saturday evening.—Bangor Daily Commercial, Saturday, October 3, 1914.

Then there was Giordano, who, on a memorable night two years ago, leaped full grown into festival favor—Giordano, the tall, straight, handsome Italian tenor. He has gained a few mannerisms; but he has lost none of the golden beauty in his upper notes, or the certain soft, velvety, lovely quality which makes every note a delight. Perhaps he has gained in breadth and power—it is hard for a provincial reviewer to tell. He sang with all the tenderness and sweetness of a woman, all the strength and virility of a man. Especially, perhaps, was he effective in his encore, "La Donna e Mobile," from "Rigoletto," which first won for him recognition here.—Bangor Daily News, October 2, 1914. (Advertisement.)

ELEONORA A

DE CISNEROS

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—In—
AMERICA
Entire Season

Returned and Returning from Abroad.

On board the steamship Canopic, which sailed from Naples, October 22, were Giulio Gatti-Casazza, Arturo Toscanini, Giorgio Polacco, Geraldine Farrar, Emmy Destinn, Lucretia Bori, Frieda Hempel, Enrico Caruso, Jacques Urlus, Botta, Setti, Romei, Schuman, and Adamo Didur.

Marcella Sembrich arrived in New York on the steamship Rotterdam, Saturday, October 24.

Margarete Matzenauer, the Metropolitan Opera Company dramatic soprano, was a passenger on the steamship Duca d'Abruzzi from Genoa, which reached New York, October 25, likewise Adriano Ferrari-Fontana, the tenor, Mme. Matzenauer's husband.

Emma Eames, the American soprano, and her husband, Emilio de Gogorza, the baritone, were passengers on the Duca d'Abruzzi also.

Otto Goritz, Margarete Ober, Albert Reiss and Leon Rothier are among the Metropolitan Opera Company principals who are due to arrive in New York soon.

Rita Fornia, mezzo-soprano of the Metropolitan Opera Company, returned from Europe on the steamship Adriatic, of the White Star Line, Thursday, October 22.

Carl Braun, the German basso of the Metropolitan Opera Company, is on his way to America on steamship the Nieuw Amsterdam.

George Harris, Jr., the tenor, returned to New York from England on October 10.

Canada Busy Musically.

[From the Vancouver (B. C.) Saturday Sunset.]

The leading teachers in piano, violin and voice work, so far as I can learn, are as busy as ever, notwithstanding the hard times, and the reason for such a condition of affairs is easily understood.

In the first place the nucleus of every serious teacher's clientele is from among young teachers who come from a class which is always looking toward improving itself along educational lines, and which forms the "warp and woof" of the nation.

Now, when so many forms of lighter entertainment have been eliminated, people have more time for study, and in nerve straining times nothing will quite take the place of music, so all absorbing, mentally and emotionally is the greatest of the arts.

Alberta Carina in America.

Alberta Carina is another American girl who has won operatic honors abroad, having achieved marked success during the last eight years in France, Belgium and Germany.

It was eight years ago that Hans Gregor, now director of the Vienna Royal Opera, while hearing her sing in Paris was so much attracted by Mme. Carina's beautiful voice and rare qualities that he had her sign at once a three years' contract for the Komische Oper, Berlin, in order to create the roles of Lakme, Manon, etc., in their first German production. Mr. Gregor predicted at that time an unusual stage career for this talented young artist. Mme. Carina studied with various teachers in Paris, and later with the famous master, Frank King Clark, in Berlin. Later she was a pupil of Wilhelm Augstein, one of the



ALBERTA CARINA.

young and successful Berlin voice teachers, who quite recently has transferred his studio to New York.

Mme. Carina has not only a voice of rare quality, but she is an unusual artist, combining with her fine musician-

ship an extraordinary warmth of temperament as well as a rare interpretative ability and great personal charm. Her interpretations of the roles of Manon, Traviata and Susanne in "The Marriage of Figaro" have brought forth emphatically favorable comments.

Hofrat Kaim, manager of the Kaim Orchestra in Munich, hearing Mme. Carina sing, was very much surprised to learn that she was an American, and is said to have exclaimed, "Judging from your temperament, I took you for a warmblooded Sevillian Carmen."

Mme. Carina is a talented linguist; she speaks German, French and Italian as fluently as her native language. Her diction is such that a leading Brussels critic said: "Who would have thought that Mme. Carina is an American, hearing her pronounce our French so beautifully."

Before entering her operatic career Mme. Carina had established quite a reputation as a concert violinist, having appeared in public at the early age of eight years, awakening surprise and admiration as a child violinist of great promise.

Mme. Carina will tour the United States and appear in concert and costume recitals.

Czar's Chamberlain Entertains White.

During Roderick White's trip to Russia as a student, a singular and fortunate incident occurred. While en route from Paris he made the acquaintance of a large and austere gentleman, manifestly Russian. As the journey progressed the young violinist told of his reasons for taking such a long journey from home, saying that he was on his way to study with Leopold Auer at St. Petersburg, now Petrograd. The stranger, however, told little concerning himself, beyond the fact that he was bound also for the same place.

This was the state of affairs when the Russian frontier was reached. The stranger then turned and said: "We have at last reached my own country and I now offer you its hospitality." Whereupon he pointed to a luxurious



RODERICK WHITE.

private car which stood on a track nearby, guarded by soldiers.

"But who are you?" exclaimed Mr. White in astonishment. "I am chamberlain to His Majesty, the Czar of Russia," was the reply. The young man's belongings were transferred to his companion's car, in which the balance of the journey was made. The chamberlain requested young White to play, and was so delighted that he took a great interest in the young artist's work and entertained him frequently at the palace during his sojourn in the Russian capital.

Augstein Locates in New York.

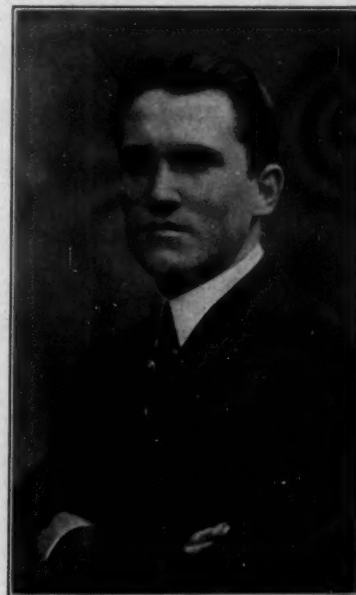
Wilhelm Augstein, of Berlin, Germany, an authorized representative of the late Frank King Clark, has transferred his Berlin studios to the Metropolitan Opera House building, New York.

Mr. Augstein received his musical education at the Royal Academy of Music, Berlin, and at the Conservatory of Music, Paris; he is a graduate of these institutions. At first a vocal student of the most prominent

Italian and French voice teachers, he later became a pupil of the late Frank King Clark, of Berlin.

Owing to his unusual pedagogic talents, his remarkably keen ear in judging voices, Mr. Clark advised him to become a voice teacher and offered Mr. Augstein quite an unusual opportunity to learn his system of teaching voice in connecting him with his studios for many years and giving him a chance to assist in all the lessons given therein. Mr. Clark predicted a brilliant future to Mr. Augstein, and used to call him "The future voice teacher." Mr. Augstein made a thorough study of the real Italian bel canto, and is an authority on scientific voice placing and development.

Two years ago Mr. Augstein opened his own studios in Berlin and soon enjoyed a wide reputation as one of the most successful of the younger voice teachers. Among his pupils are many leading opera and concert singers of the prominent European stages and concert platforms. One of Mr. Augstein's specialties is the restoring of voices which have been injured by false training, and quite a number of his pupils who had imperiled their



WILHELM AUGSTEIN.

voices were enabled through him to regain them and continue their careers.

Mr. Augstein is also a thorough musician and an authority on the French, German, Italian traditions and style; he makes a specialty of coaching and interpretation of the French, German, Italian and English opera and concert repertoire.

Mr. Augstein has recently established himself at the Metropolitan Opera House building, 1425 Broadway, and will undoubtedly prove to be a valuable acquisition to the singing profession of this country.

Spooner Recitals.

Philip Spooner, the young American tenor, who gave two recitals recently in Wisconsin at Racine and Kenosha, received most complimentary comments from the press. The Kenosha Evening News stated that Mr. Spooner "not only has one of the leading tenor voices in America, but a winning personality as well, impressing his audience with the fact that he thoroughly enjoys singing" and the Racine Journal observed that he "has a lyric tenor voice which shows the decided influence of training under Italian methods," and in the aria from "Rigoletto" "not only was the width and range of his voice shown best, but timbre and warmth was marked," and "a decidedly dramatic quality was evident."

On October 14, Mr. Spooner gave a recital before the Ogontz School, Ogontz, Pa., and was received most cordially by a large and appreciative audience.

Eva Egerter's Wheeling Recital.

Eva A. Egerter gave a recital at the Elks Club, Wheeling, W. Va., on Tuesday evening, October 13, assisted by Mrs. Edward Stifel, pianist. The Wheeling Intelligencer speaks of the marvelous clarity of her voice and her clear articulation and notes especially her success with three of Campbell-Tipton's splendid compositions, "Flowing Water," "Spirit Flower" and "Rhapsody." The Wheeling News and the Wheeling Register also dedicate column articles to this recital, and refer in the highest terms to Miss Egerter's performance.

Miss Egerter is to be heard in Steubenville, Ohio, on November 12, and there are plans for another recital in Wheeling and other points in the Middle West.

PUBLICATIONS AND REVIEWS

NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and the MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that the MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

Particular attention given to works of American composers and their products.

Ries & Erler, Berlin.

SECHS ERNSTE LIEDER (six serious songs), with piano accompaniment. Composed by Reginald Lindsey Sweet to lyrics by Heinrich Heine.

These are art songs of the best class, with difficult accompaniments, which in no way help the singer to find his notes. Only thoroughly equipped artists can do anything like justice to such works as these. The melodies are in the nature of impassioned recitatives, and the accompanying harmony is of the richest modern texture. On a recital program and in proper surroundings these songs cannot fail to impress by reason of their earnestness, elevated style and emotional sweep.

Unfortunately, however, there is no English text, and unless the singer is able to accomplish the double task of pronouncing Heine's words and singing Reginald Lindsey Sweet's exacting melodies at the same time, he must perforce omit these six serious songs from his programs. Their names are: "Warum sind denn die Rosen so blass," "Zum Polterabend," "Ich hab' euch im besten Juli verlassen," "Die blauen Veilchen der Auelein," "In meiner Brust, da sitzt ein Weh," "Ja du bist elend, und ich grolle nicht."

Albert Stahl, Berlin.

"CHACONNE," by J. S. Bach, transcribed for piano solo by Martinus Sieveking.

This clever and musicianly transcription makes an imposing concert solo of fourteen pages in length, bristling with many difficulties, and yet preserving the general spirit and characteristics of Bach's famous violin solo. Students of Bach will find this piano arrangement of a violin classic full of interest. This is by no means the only piano version of the chaconne that we have met with, but we believe that this one is the most brilliant and difficult.

"SOUFFRANCE" (Suffering), a piano solo by Martinus Sieveking.

Is in the form of a prelude or poetic etude and it is an attempt to portray by means of music the grief of heart suggested by the title. The composer has achieved his purpose by means that are purely artistic and has written an admirable little composition of four pages in length which is perfect in form and unity of style, as well as musical.

D. Rahter, Leipsic.

Eight songs: "THE YEAR'S AT THE SPRING," "BY THE WAYSIDE," "THE HALF-RING MOON," "SHE IS FALSE, O DEATH, SHE IS FAIR," "THE DREAM GARDEN," "IN APRIL," "CHRISTMAS LYRIC," "THE NIGHTINGALE." Composed by W. H. Pommer, op. 22.

These melodies have almost a folksong simplicity, and the piano accompaniments are not difficult. They are singable and playable to a degree that is not common among most of the songs of modern Germany. But these songs appear to have been written to English words which were afterwards translated into German. That may account for the simple English ballad style behind the German exterior.

E. Demets, Paris.

"MIRAGES" (Fancies), three poetical piano pieces: "PAVANE DES AMANTS FRIVOLES" (Pavane of Frivolous Lovers), "TRISTESSE DEVANT LA MER" (Sadness by the Sea), "LA HALTE AU BORD DU LAC" (Tarrying by the Lake), by René Chansarel.

These short and moderately difficult compositions are thoroughly French in contour and character. Those who like French melodic forms and modern French harmonies will find in these clear and sparkling pieces much to suit their tastes. There are many changes of tempo, and the

expression marks are very full. In addition, the passages are fingered. The compositions are therefore ready to be used as teaching pieces.

Boosey & Co., New York.

"When I Do Wrong," a child's song in the form of an English ballad written and composed by Edward Teschemacher; simple, artless, melodious and pretty.

"All That I Ask," song, with words by John Yorke Bailey, and music by James Coleman; a straightforward and tuneful ballad with a short vocal range and an easy accompaniment which make it within the powers of amateurs everywhere.

"Amaryllis at the Fountain," song composed by Roger Quilter; an unconventional setting of an old lyric, and the work of an excellent musician who knows all the modern harmonies, but who has purposely kept his accompaniment simple.

"Bird Lullaby," song, words by Edward Teschemacher, music by Wilfred Sanderson; a sprightly and ingratiating melody by one of the most popular English song composers of the day.

"Birth of Spring," song, words by Charles Hanson, Towne, music by Elmer Andrew Steffen; very simple, but with a good deal of genuine feeling.

"The Rhyme of the Four Birds," words by Mary Dolores Mapleson, music by Elsie Marian Nye; effective, with plenty of contrast, and offering much scope for an accomplished singer who can interpret the inner meaning of an imaginative song.

"The Blackbird," song, words and music by Fred E. Weatherly; simple to the verge of childishness, and without any depth of feeling, but smoothly written and pleasant.

"I Arise From Dreams of Thee," duet, words by Shelley, music by Edmund Yates; a good deal of atmosphere and fine feeling, as well as many effective melodic passages for the two voices, make this duet a worthy addition to the list of duets with permanent value.

G. Schirmer, New York.

"TROUVÈRES AND TROUBADOURS," a popular treatise by Pierre Aubry, translated from the second French edition by Claude Aveling.

This book of 174 pages deals with the musicians and the music of the people of the middle ages. The table of contents is as follows:

The Trouvères and Troubadours were musicians as well as poets. How the melodies have come down to us. Nine various classes of lyrical poetry. Three periods of the lyrical activity of the Troubadours and Trouvères. The Jongleurs. The mensural theory of music in the thirteenth century. Old tonalities and the first steps in modern tonality. The measured rhythm of the thirteenth century. The notation of the Troubadours and Trouvères.

There is an extended list of books dealing with this subject which will prove of value to anyone desiring information on a subject which is not only almost forgotten, but also without interest to most musicians. It is fortunate, however, that there are those who are willing to devote time and patience to the research of historical information which might otherwise be lost.

Pierre Aubry, to whom all antiquarians are indebted, died in 1910 from a fencing accident at the early age of thirty-six.

Cigarettes.

Dinard, October 5, 1914.

To the Musical Courier:

Many people are wishing to do something for the soldiers in France who are so bravely defending their country. A cigarette to them is a consolation; not to have it is one of the greatest privations, particularly to the convalescent, who, far from home in a hospital without money, waiting impatiently to rejoin his regiment, finds the hours long with nothing to do. A small amount of money goes far in this matter, and so I am asking all who will, to send a contribution, no matter how small, for this fund in Dinard, where convalescents number thousands. Any sum will be gratefully received and the public is assured that it will not be used for anything else, not having to pass through the hands of committees or societies. A postal order sent to the Banque Boutin, Dinard, France, or to me personally is all that is necessary. Fifty centimes (ten cents in American money) buys twenty good cigarettes.

CHARLES HOLMAN-BLACK,
Prompt Secours,
Dinard, France.

Cecil Fanning in Cleveland.

Cecil Fanning's reputation as a lieder singer is so rapidly extending throughout the country that he is developing a fine ability to draw a full house. On Friday evening, October 16, the beautiful ball room of the Hotel Statler, Cleveland, Ohio, was packed by a representative audience

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of Cleveland's people, both musical and social. The greatest demonstration was given Mr. Fanning throughout the evening, and before he had finished his exacting program he was made to sing six encores. The Cleveland Leader of October 17 says: "It was the most creditable performance that a Cleveland audience has listened to 'in some moons.'"

This was the twelfth recital given in Cleveland by Mr. Fanning and Mr. Turpin.

Alma Gluck's New York Recital.

At her Carnegie Hall, New York, recital, Saturday afternoon, October 31, Alma Gluck will sing the following program:

Rossignols amoureux, from Hippolyte et Aricie.....	Jean P. Rameau
Zeffiretti lusinghieri, from Idomeneus.....	Mozart
Come Beloved, from Atalanta.....	Handel
The Mermaid's Song.....	Haydn
Intermezzo.....	Schumann
Er ist!.....	Schumann
Der Nussbaum.....	Schumann
Botschaft.....	Brahms
Sonntag.....	Brahms
O liebliche Wange.....	Brahms
Little Russia Folksongs.....	Arr. by Efrem Zimbalist
Frühlingsliuten.....	Rachmaninoff
The Nereid.....	Glazunow
Les cloches fêlées.....	Chaprentier
Crépuscule.....	Massenet
Tout gai.....	Ravel
Vaer Daer.....	Max Vogrich
De ol Wichel.....	Max Vogrich
Wenn fromme Kinder schlafen gehen.....	Max Vogrich
The Bird of the Wilderness.....	Edward Horman
Long ago.....	Sidney Homer
To a Messenger.....	Frank la Forge

Butt and Rumford Aid Queen's "Work for Women" Fund.

The Queen of England is said to have accepted an offer made by Clara Butt and Kennerley Rumford to give a concert in Royal Albert Hall, London, and to hand over the entire receipts to a relief fund to be named by Her Majesty.

"The Queen," states the official letter, "is much touched by your wish that she should mention the cause for which the proceeds of the concert should be given, and Her Majesty would suggest that they should be in aid of the Queen's 'Work for Women' Fund. Her Majesty will be graciously pleased to grant her patronage."

The concert was fixed for Saturday, October 10. The contralto and her husband were to be assisted by the Royal Choral Society and Sir Edward Elgar, Sir Frederick Cowen and other conductors. Mr. and Mrs. Rumford will likewise give patriotic concerts in Aberdeen and Peterhead, Scotland.

Mildred Potter in Elgar Work.

Mildred Potter, contralto, has been engaged to sing one of the leading roles in Elgar's "Music Makers," which is to be given by the Columbia University Chorus at Carnegie Hall, New York, on December 2. Last spring Miss Potter sang in the work when it was given for the first time by this same chorus. During the season she appeared in it also at Toronto, Boston and Chicago, scoring everywhere an immediate success.

FESTIVAL CHORUS PROGRAMS ANNOUNCED.

Gigantic Newark Chorus Ready to Begin First Rehearsal—Jersey City and Elizabeth to Organize Individual Choruses in Conjunction with Newark—Numerous Concerts Given—Musical Notes.

Newark, N. J., October 24, 1914.

With remarkable jumps and bounds the music festival chorus, which is to sing at the three day music festival in the First Regiment Armory, on May 4, 5 and 6 next, has increased in numbers so rapidly during the last two weeks that the Newark Music Festival Association is now wondering where to find a hall large enough in which to hold the rehearsals. Over five hundred singers have already enlisted and the daily registration is constantly growing. If one can judge from the present daily increase in number and the individual enthusiasm being shown in all parts of the city and suburbs, there can be little doubt that Newark is to have one of the greatest choruses of its kind in the entire country.

In connection with the Newark chorus, it has been decided to organize a second body of singers in Jersey City. These members will hold their meetings there, going to Newark once a month to sing with the entire body. C. Mortimer Wiske, director of the festival, has consented to spend one evening a week in Jersey City, training the singers in the same chorus numbers to be used in Newark. Singers are now being gathered together from all parts of Jersey City, Hoboken, Hackensack, Weehawken Heights and other surrounding cities, so that a second large chorus will soon be rehearsing for the three day festival.

It is the plan of the Newark Music Festival Association to start a similar organization in Elizabeth, N. J., which is only a short distance from Newark. Many Elizabeth singers have already joined the Newark chorus and a large number of others would like to, if it were not for the inconvenience of traveling back and forth. Arrangements are under way to try and secure Mr. Wiske's services one day a week in Elizabeth also, and to conduct the chorus on a similar plan to the one in Jersey City, the members rehearsing with the other singers once a month in Newark. If this scheme is carried out, as it is hoped, a gigantic and magnificent chorus can be looked for when the festival takes place next May.

Because of the numerous requests received at the offices of the association from the singers, for the list of chorus numbers to be sung at the festival concerts, it has been

decided to make public this part of the program. The chorus numbers follow:

"WAGNER NIGHT," TUESDAY EVENING, MAY 4.
Spinning Chorus, from the Flying Dutchman.
Choral, Awake, from Meistersinger.
Choral fantasia, from Lohengrin.
March and chorus, from Tannhäuser.
"OPERA NIGHT," WEDNESDAY EVENING, MAY 5.
Kermesse scene, from Faust.
Soldiers' chorus, from Faust.
Finale, second act of Aida.
(Also two other numbers not yet selected.)
"CONCERT NIGHT," THURSDAY EVENING, MAY 6.
Hymn to music (unaccompanied), by Buck.
Blue Danube waltzes, by Strauss.
Lost Chord, by Sullivan.
(Also one other number to be decided upon later.)

The first rehearsal of the chorus will be held Wednesday evening, October 28, at 8 o'clock, in the parlors of the South Park Presbyterian Church, corner of Broad street and Clinton avenue, Newark. It is very important that every member be present at this time, as several announcements are to be made, the music distributed, and a chance will be given the members to change their seats if they so desire.

Because of the short time left before the first rehearsal, Director Wiske has arranged to be in Newark, at the office of the association, Lauter Building, 593 Broad street, Monday and Tuesday, October 26 and 27, from 1 p. m. to 3 p. m., in addition to every Wednesday, Thursday and Friday, from 10 a. m. until 9 p. m., as heretofore. Singers desiring to join the chorus can apply here at these times, or send applications by mail. Names sent in must be accompanied by the address, what the voice is, and whether voice is high or low must be stated. Those who intend becoming members but have neglected to do so are urged to secure their membership cards before Wednesday evening if possible.

ELIOT STREET SCHOOL ARTISTS' CONCERTS.

Charles Grant Shaffer, principal of the Eliot Street School, and who for seven years has given the Newark public a large number of splendid concerts, has completed arrangements for the eighth series of artists' concerts to be given in the assembly hall of the school this season. It has been Professor Shaffer's purpose to give his audiences the best music possible at the very lowest prices. Many artists of note have been heard there, and the concerts have not only been delightful to listen to, but also educational in every respect.

When one reads the list of soloists booked to appear and then realizes that the price of admission for adults is only twenty cents and for the young people only five cents, it will be better understood what a remarkable work and what unestimable good Professor Shaffer is accomplishing.

The first concert will be held Friday night, November 13, and the soloists on this occasion will be Florence Austin, violinist, and the Schubert Quartet of New York, comprising Mildred J. Reardon, soprano; Alice Mertens, contralto; Horatio Rensch, tenor, and George Reardon, baritone. The Russian Symphony String Quartet, with Florence Mulhollen, contralto, has been engaged for the second concert, December 11. On the third night, January 22, the New York Music School Symphony Orchestra of fifty players, with Paul Petry, tenor, of this city, as soloist, will play. The Manhattan Ladies' Quartet of New York, and Lillian Jeffreys-Petry, pianist, of Newark, will furnish the program on February 19, and the final concert, Friday night, March 19, will offer the Kriens' Symphony Club, of New York, with Marie Stoddard as soprano soloist.

THE ALDA CONCERT.

Krueger Auditorium, on Tuesday night, October 20, was well filled when Frances Alda, soprano, assisted by Frank la Forge, pianist and accompanist, was heard in concert. Gutia Casini was to have appeared, but, having been detained in Europe, the program was given without him. The concert was given for the benefit of the Eighth Avenue Day Nursery and Baby Shelter.

Mme. Alda delighted her hearers with a variety of numbers, and Mr. la Forge at the piano was at his best.

MUSIC NOTES.

On November 11, at Krueger Auditorium, Ernestine Schumann-Heink will give a song recital, assisted by Edward J. McNamara, the policeman-singer, who achieved

such a tremendous success two years ago in Paterson, when he appeared at the Paterson Music Festival.

The First Regiment Armory has been selected for the John McCormack concert on November 24, no other hall being large enough to hold his audiences. Last year he packed the Palace ballroom, and while the armory will hold nearly ten thousand persons there seems to be little doubt but that the noted tenor will fill it to capacity.

The first concert of the Arion Society will be held in Krueger Auditorium on December 7.

The first meeting this season of the Music Study Club was held on Thursday morning, October 22, at Lauter Hall. An enthusiastic audience was present and listened to a well rendered program. Those who took part were Mildred Steele Allen, Mrs. van Keuren, Mrs. Douglas, Florence Bucklin Scott, Mrs. John Krueger, Mrs. Baney, Miss Wrigley, Mrs. Stephens and Mrs. Musk.

Tina Lerner, the pianist, will give a recital at Miss Beard's School, Orange, on Friday afternoon, October 30.

The first concert course of the Maplewood Lecture Association course to be held in the Maplewood High School will be given on Wednesday night, November 18, by Francis Rogers, baritone; Salvatore de Stephano, harpist, and Bruno Huhn, pianist. The second concert will be given by the Schill String Quartet, comprising Otto K. Schill, first violin; Herbert C. Corduan, second violin; Herbert Boradkin, viola, and Russell B. Kingman, cello, on Wednesday night, January 20. The third concert will be given by a vocal quartet on Wednesday night, March 17.

For the benefit of Gladden Hall Hospital in Irvington, a concert will be given in Olympic Park Opera House next Tuesday night. The contributors to the program will be Arturo Nutini, pianist and violinist; John B. Hamilton, baritone; De Witt Paxton, humorist, and J. Louis Minier, accompanist. T. W. A.

Wittgenstein's New York Program.

Victor Wittgenstein, the young American pianist, who will be heard extensively in a concert tour arranged by the Briggs Musical Bureau for the United States and Canada during the present season, has already announced the date of his New York recital. It will take place on the evening of November 20, in Aeolian Hall. The following interesting program will be given on that occasion:

Ballade, D minor.....	Brahms
Rhapsodie, G minor.....	Brahms
Capriccio, B minor.....	Brahms
Sonata, op. 31, No. 2.....	Beethoven
Prelude, Aria et Finale.....	César Franck
Etudes, op. 25, Nos. 1 and 3.....	Chopin
Chant Polonais, No. 5.....	Chopin
Scherzo, B minor.....	Chopin
Restless-Ceaseless.....	Rubín Goldmark
Trauerweiden.....	Rubín Goldmark
Concert etude.....	MacDowell

By special arrangement Loudon Charlton has taken charge of the New York recital. Mr. Wittgenstein will use the Knabe piano exclusively in his concert activities this season.

Emil Polak's Success.

Emil Polak, the New York pianist and accompanist, came again into important notice on Sunday evening, October 18, when he was the official accompanist at the Hippodrome at the debut of the Spanish violinist, Manuel Quiroga. Throughout the whole program, in which Jeanne Jomelli, the soprano, and Nahán Franko's Orchestra also participated, Polak's authoritative musicianship was in evidence. For a pianist of his age to meet so successfully all varieties of demands made upon his art, and at the same time be able to impart true individuality and a fine sense of versatility into his share of the entertainment, is a factor well worthy of the undivided attention of the music public. Mr. Polak's pianistic abilities alone might easily place him in a coveted position in the newer generation of solo artists, and hence his added abilities displaying his specialty, tend only to add merit to his reputation.

Mr. Polak will be heard in Newark, N. J., on October 28, when he will accompany the Bohemian tenor, George Dostal. One of the numbers on this program is a new English ballad, entitled "Proclamation," which has been written by Polak and dedicated to Mr. Dostal.

A Correction.

Owing to an inadvertence, in the October 14 issue of the MUSICAL COURIER the name of Florence Anderson Otis was mentioned in a list of artists at the Maine Music Festivals as being under the management of Antonia Sawyer. It so happens that Mrs. Otis is under the very capable direction of Messrs. Foster & David.

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Philadelphia Orchestra Concerts:

Philadelphia, Pa., October 24, 1914.

Before audiences which filled every seat in the big Academy of Music, the Philadelphia Orchestra gave its second pair of concerts of the current season under the direction of Leopold Stokowski, Friday afternoon and Saturday evening of this week. Alma Gluck was the soloist.

Stokowski and his men, as well as the celebrated soprano, were received by both audiences with pronounced enthusiasm. At the close of her final number, Miss Gluck was recalled eight times at one of the concerts, and both audiences made quite as ample recognition of the work of the orchestra and its able director. All of which is, of course, only another corroboration of the frequently heard statement that the local symphony season is not long enough to satisfy local music lovers.

Though the public is, doubtless, more or less music hungry, there were numerous other factors which contributed to the success of this week's concerts. In the first place, skilled program maker that he is, Leopold Stokowski never planned a more effective concert than this week's. It was one of those concerts that arouse, equally, the enthusiasm of the professional musician, the amateur, and the purely sensual average concert goer; and the presence of Alma Gluck, first soloist of the year, gave the final touch of novelty. Stokowski hit a happy note in his opening overture, "The Marriage of Figaro," with its bubbling sparkle. Miss Gluck followed with Biondina's aria from "Entführung aus dem Serail." The third number was the Schubert "Rosamunde" music. The simple effective style which sets this composition among the most valued gems of German music was beautifully brought out by Stokowski.

In the three numbers of her final contribution to the program, Alma Gluck gave graphic evidence of her versatility. They were Rachmaninoff's "Peasant Song," and Rimsky-Korsakoff's "Chant Hindou" and "Shepherd Lull." The fitting moods of the last composition (sung in Henry G. Chapman's translation) were perfectly achieved by the singer. The concert was closed with the fourth symphony of Tchaikowsky. Without regard for one's previous conception of this work, it is hard to believe that after hearing Stokowski's reading of it one could doubt it is the real tragic symphony of the great Russian. And though I have heard the work many times before I never heard the widely separated moods of its two parts set out so clearly as Stokowski presented them.

Frank Gittelson, the young Philadelphia violinist, who has been creating considerable comment in Europe, will be the soloist at next week's concert. H. P. QUICKSALL.

Lucy Gates Gives New York Recital.

Lucy Gates, the American soprano of the Royal Opera of Berlin and Cassel, who returned recently from abroad, gave a recital at Chickering Hall, New York, on Friday afternoon, October 23. Assisted by Edward P. Kimball at the piano, she was heard in the following program:

Caro Nome, Rigoletto.....Verdi
Maria's Wiegand.....Max Reger
Solvejg.....Grieg
Heidenröslein.....Schubert
All Through the Night.....Old Welsh
Pastorale.....Old English
My Lovely Celia.....Old English
Bell Song "Lakme".....Delibes

Miss Gates has a beautiful voice, which she uses with ease and judgment. There is a remarkable clarity and smoothness to her tones, and throughout her program her selections were marked by much individuality and thoughtful interpretation. So great was the enthusiasm and so insistent the applause that she was obliged to add two numbers to her program.

Under the management of Foster & David, Miss Gates will be heard frequently in recital in this country.

Vernon D'Arnalle in West.

Vernon d'Arnalle, the noted American baritone, who has just returned from a long residence in Europe, gave a recital at the People's Church, St. Paul, Minn., October 22. He sang a varied program, beginning with the very early Italian composers and passing through almost the whole field of classical music, and including some American compositions. He also sang some old folksongs of lower Brittany, which he has himself collected. His concert was a pronounced success.

Mr. d'Arnalle is booked for a large number of successive appearances under the management of Antonia Sawyer.

Blanche Goode Plays at Smith College.

Blanche Goode, the pianist, played an interesting program at Smith College, Northampton, Mass., on Wednesday, October 21, before a large and enthusiastic audience. Her success is recorded in the Springfield (Mass.) Daily Republican as follows:

Blanche Goode, of Smith College music faculty, presented the following program of piano music in John M. Greene Hall yesterday: Schubert, sonata, op. 143; Brahms, intermezzo and rhapsodie,

op. 119; Chopin, etude, op. 10, No. 3, 8, 7; op. 25, No. 2, 9, 12. As a whole, Miss Goode's performance was marked by enthusiasm, fine perception of tone values, and a high order of musical intelligence. She was probably at her best in the Schubert sonata, which she interpreted with charming appreciation of its lovely melodic and lyric content; the second of the Brahms intermezzo, and the etudes from Chopin's op. 25, the ninth one of which, played with enviable lightness and speed, she was obliged to repeat, as well as to respond at the end of the program to continued applause with Leschetizky's well known "Arabesque." Her work has warmth and color, which she uses with intelligence, and she is in command of splendid technical resources. She should win her way to recognition as one of the leading women pianists of the country.

McCormack's New York Program.

John McCormack, the Irish tenor, will sing this program at his Carnegie Hall recital, New York, Saturday evening, October 31:

Aria, Il mio tesoro (Don Giovanni).....Mozart
Mr. McCormack.
Ave Maria.....Schubert-Wilhelmj
L'abbelle.....Schubert-Wilhelmj
Mr. McBeath.
There's on Earth But One True Precious Pearl, Hungarian folk-song.....Arr. by Korby
Sylvain.....Sinding
Oh! Thou Billowy Harvest Field.....Rachmaninoff
Mr. McCormack.
Romance in G.....Beethoven
Mr. McBeath.
Irish songs—
The Bard of Armagh.....Arr. by Herbert Hughes
The Banks of the Daisies.....Arr. by Stanford
The Banks of the Suir.....Arr. by Milligan Fox
Mr. McCormack.
Wienlied.....Max Reger
Tambourin.....Kreisler
Mr. McBeath.
Pluck This Little Flower.....Landon Ronald
Lovely Kind and Kindly Loving.....Cyril Scott
Life and Death.....Coleridge-Taylor
Mr. McCormack.

Donald McBeath, violinist, and Edwin Schneider, pianist, will assist.

Quiroga Plays Again.

Manuel Quiroga, the Spanish violinist, made his second New York appearance (assisted by Maude Klotz) at the Schubert Theatre, on Sunday evening, October 25. The house was only partly filled, but there was much enthusiasm. Mr. Quiroga's opening number was the Bruch concerto, in G minor, followed by six compositions and arrangements by Kreisler, which the young artist played with extraordinary brilliancy and lightness of touch. Quiroga is possessed of a facile technic and has excellent intonation. His last group consisted of two Sarasate numbers, Bazzini's "La Ronde des Lutins" and Paganini's "La Clochette."

Miss Klotz sang Oley Speaks' attractive "Morning," and the "Little Gray Dove" of Louis Victor Saar, and the brightness and clarity of her voice and the perfect coloratura were especially well displayed in the latter. This was followed by "Chanson Indoue" of Rimsky-Korsakoff, which Miss Klotz interpreted with admirable sentiment. Her second appearance on the program, following Quiroga's Kreisler group, was in an aria from Charpentier's "Louise," in which she displayed breadth of feeling and delicacy.

The accompaniments were played by E. Romaine Simmons with fine discrimination.

People's Symphony Auxiliary Club Concert.

The first of six concerts to be given this season by the People's Symphony Auxiliary Club, occurred Saturday evening, October 24, in the auditorium of Washington Irving High School, New York. The Kneisel Quartet, assisted by Miss Mallet-Prevost (daughter of the club's president), presented a program, consisting of the Schumann A major quartet, op. 41, No. 3; "Interludium in Modo Antico," by Glazounow, and quintet in F minor of César Franck.

The place of Hans Letz, second violin, detained for military duty in Germany, was taken by Samuel Gardner.

The climax of the evening was the sublime Franck quintet, in which Miss Mallet-Prevost gave splendid assistance at the piano, keeping her instrument well in its proper relation to the others, and playing with breadth and beautiful tone.

Between the numbers Franz X. Arens, musical director of the club, gave a scholarly talk on The Essence of Musical Form, the first of a series he will deliver at these concerts. The large audience evinced the greatest appreciation and enthusiasm.

D'Aubigné to Locate in New York.

L. d'Aubigné, the singing teacher of Paris and St. Cloud, who removed, at the outbreak of hostilities, to Nice, where he has a permanent home, has decided to return to New York. His arrival here is expected at an early date, and he may be addressed at present in care of Martha Greason, secretary, 506 West 111th street, New York.

The Legal Standardization of Music Teaching.

Moritz E. Schwarz, Supervisor of Music in the Jersey City Public Schools, assistant organist of Trinity Church, New York City, and instructor in the Trinity Church School of Organ, when requested by the MUSICAL COURIER correspondent in Jersey City for an expression regarding legal standardization of music teaching, made the following reply:

Thursday, October 22, 1914.

MY DEAR MISS LOCKHART:

In reply to your request for an expression regarding legal standardization of music teaching I have this to say:

The standardization of any kind of teaching is not the business of a body of legislators, but essentially belongs to the colleges, who, by their courses naturally set a standard which may or may not be lived up to. Music not being one of the essential points of education, but purely a cultural subject, ought to be left to the individual taste of the one studying the subject.

A number of other academic subjects are being declared elective, such as algebra, biology, etc., so music should be left entirely elective, since, being a purely cultural subject, it therefore partakes of the nature of a luxury corresponding to a love of pictures. It therefore seems to me illogical to attempt to standardize our luxuries.

I proposed at one time to our Board of Education and our high school heads to formulate a set of examination questions for our local music teachers with the object of allowing their pupils credits in high school for work done in music outside of school hours. These credits would be allowed for periodic examinations by me, and would, of course, be based on evident progress made by the pupil. The school authorities did not view the proposition favorably, contending that this would be un-American, and that it would put a premium on wealth, as only those who had the money to spend could or would spare it for music lessons.

Let me say in conclusion that I consider what we are giving the children in the public schools now (with the exception of what is done in the high schools), is a sufficient foundation to arouse the ambition of the truly musical to continue and specialize, and to give the unmusical or musically indifferent an academic knowledge of the subject to permit them to appreciate in a normal measure, as they would appreciate other things out of their own specialties, the music performed by those who have made it their business.

Yours truly,

MORITZ E. SCHWARTZ.

Such a Difference!

Nikolai Sokoloff tells a good story on himself apropos of a country bumpkin's appreciation of art. Before his return to America Mrs. Sokoloff opened their little farmhouse in Westport, Conn., and the "boy of all work," desiring to show a little friendly interest, remarked between gum chewing lips: "Say! Mrs. Sokoloff, what does your husband work at?"

"He plays the violin," answered Mrs. Sokoloff. Then, seeing a look of astonishment and contempt on his face at the thought that "fiddle" playing could be called work, she added impressively, "He is a very, very great artist."

"Huh!" answered George, "I had an aunt once who was in the circus," and continued triumphantly, "she ate fire," which settled forever the possibility of any one attempting to compete with such an accomplishment.

Emma Nagel's Vacation.

Emma Nagel, who is under the management of Walter Anderson, took her warm season recreation at her summer home in Merrill, in the Adirondacks. Her time, however, was not entirely occupied in holidaying, for she has prepared several recital programs and a large list of arias and works to be used on her Southern tour.

Miss Nagel has just filled a week's engagement at the Virginia State Fair, Richmond, Va.

Olive Kline's Bookings.

Among the early engagements booked for Olive Kline, soprano, are appearances at Lewiston, Me., on November 9; Portland, Me., November 12; Minneapolis, Minn., November 17; Olean, N. Y., November 25; Harrisburg, Va., December 4. Miss Kline reports that the season will in all probability prove a busy one for her, judging by present indications.

Von Ende School Engages Minnie Tracey.

Minnie Tracey, the American soprano, who has been living in Paris during the greater part of her career and who returned to her native country recently, has been engaged at the von Ende School, New York, where she will teach opera and French song interpretation.

Gadski's New York Recital.

Johanna Gadski will return from a Western tour to give a recital in Aeolian Hall, Wednesday afternoon, November 11. The prima donna's program will include songs in German, Italian and English.

IN ALL THE KEYS.

Henri Castellanos Varillat, of The D. K. G. Institute, Rochester, N. Y., is planning for the public performance of a grand opera by a cast entirely made up of Rochester singers during this coming winter.

Howard Middleton has become a faculty member of the California Conservatory of Music, Los Angeles. He teaches voice and organ.

Irma Clark, of Wellesley College, won the fellowship of \$150 awarded by the Boston Music School Settlement.

J. J. Shea, for many years a resident of Montreal, Can., has gone to Ottawa, Can. He was formerly musical director of the Princess Theatre, and for two seasons the principal mover in a plan to give the city a symphony orchestra.

B. Witmer Breneman, of the Utica Conservatory of Music, gave a song recital recently composed of German, French and English songs at the New Century Auditorium, Utica, N. Y.

At a recent meeting of the Elmira Symphony Orchestra, Elmira, N. Y., W. A. Falck was elected president; Mrs. Field, vice-president; G. Kinnon, secretary; and A. Freudenheim, treasurer. F. A. Cheesewright will continue as director.

Iole Pastori, a young lyric soprano, sang with the Pacific Musical Society at its introductory recital of the season, San Francisco, Cal.

The Washington, D. C., Harmony Improvement Club, insists upon original compositions or a thorough study of interpretation, for membership.

Edla I. Peele, pianist, and Ruth James, soprano, appeared on the musical program given at the Naval Y. M. C. A., Norfolk, Va., recently.

Topeka, Kan., has arranged for free organ recitals to be given every week day during the fall and early winter. D. H. Seymour is to furnish these recitals.

The Behrens Opera Club, Philadelphia, is scheduled to open its season with "Martha" at the Academy of Music on the evening of October 20 with the following cast: Lady Harriet, Jenny Kneeder Johnson; Nancy, Mary Josephine Comerford; Lionel, Joseph S. McGlynn; Plunkett, Franklin L. Wood; Sir Tristan, William M. Goodwin; Sheriff, Charles D. Cuzner.

Houston, Tex., has an Arion Club. Dr. W. O. Sauerman is the president.

Emilie Rose Knox, of Raleigh, N. C., gave a program of violin numbers at Chapel Hill, N. C.

Frederik Frederiksen, violinist, has been appointed director of the Wisconsin School of Music, Madison, Wis. Seattle, Wash., has a flourishing Musical Art Society. The program topic for the season is "The Music of Modern Composers."

Frederick Knight-Logan, formerly musical director for Maude Adams, has written a song which was given prominence by Alice Nielsen, the soprano, at Nielsen day at a Chautauqua gathering in Oskaloosa, Iowa. The song by Mr. Logan, who is a local composer, was accorded a flattering reception by the audience, which numbered about 3,000.

Emily Fitzroy, the English actress, head of the dramatic department of the Ganapol School of Musical Art, is introducing an innovation to the Detroit, Mich., public in the

organization of classes in general deportment and diction, a study very much in vogue in social London.

Louisville, Ky., organized a male chorus recently. Frank Buerck is the president and Carl S. Lackleton the director.

Directors of the New People's Orchestra, St. Paul, Minn., are planning to popularize high grade compositions to educate the people in symphony music.

The Rochester, N. Y., Symphony Orchestra will give its opening concert at the Lyceum Theatre, October 19, with Edmund Burke, Irish baritone, as assisting artist.

Austene Clifford, a Rochester, N. Y., contralto, has been awarded two diplomas from the Ithaca, N. Y., Conservatory of Music.

Ivor A. Thomas, formerly of Tabor College, will locate in Council Bluffs, Iowa.

Carrie Schmidt gave the opening piano recital of the season in Steinert Hall, Providence, R. I. Felix Fox, her former teacher, of Boston, assisted.

John Marquadt, violinist, is the conductor of the New Liberty Theatre Orchestra, Salt Lake City, Utah.

SPOKANE GIVES FREMSTAD KEY OF CITY.

212-213 Auditorium Building,
Telephone, Main 4479.
Spokane, Wash., October 11, 1914.

The Spokane Musical Art Society has announced its program for the season, 1914-15. At the open meeting, October 12, the following was given: "Love Is the Wind" (MacFadyen), "Robert toi que j'aime," from "Robert le Diable" (Meyerbeer), "My Laddie" (Thayer), Myra Arlen Wilcox; Sam Lamberson at the piano; "A Winter in Musical Boston," Mrs. Robt. A. Glen; "Heidenröslein" (Schubert), "Im Kahne" (Grieg), "But Lately in Dance" (Arensky), "Will o' the Wisp" (Spross), Myra Arlen Wilcox; nocturne, F major; etude, C minor (Chopin), Mary Ella Cook; "Un bel di Vedremo," from "Madame Butterfly" (Puccini), "The Robin Sings in the Apple Tree" (MacDowell), "Parla" (Arditi), Myra Arlen Wilcox.

At the November meeting, Augusta Gentch will have charge, when the evening will be devoted to the early Russian composers. Mary Ella Cook will prepare a Tchaikowsky program in December, and one made up of selections from later Russian composers will be presented in January under the direction of Luther B. Marchant. There will be another open meeting in February. Then in March a program of early American composers, in charge of Mrs. Eugene W. Smith; in April, a MacDowell evening, presided over by Lillian S. Ross; and in May, with Katherine Finn-Kelley in charge, selection will be given from later American composers.

A well filled house greeted Olive Fremstad at the Auditorium, Monday night, October 5. It was indeed a happy occasion, this opening concert of the fifth annual series under the local direction of Mrs. H. W. Allen. The gracious prima donna, with her magnetic personality and excellent voice, aroused the enthusiasm of the audience, and encore after encore was called for. It seemed almost that the Scandinavian numbers were sung with a little more sympathy than the others—or could it have been art? At any rate, these particular songs were the ones that caught the fancy of the listeners. Assuredly Mme. Fremstad has won many admirers in Spokane—music lovers who hope to hear her again soon.

A reception for Mme. Fremstad was held at the new Davenport Hotel, Saturday night, October 3, under the auspices of the Scandinavian Societies. Mayor Hindley

made a speech of welcome, after which he presented the singer with a floral "key of the city."

For the second artist concert, Mrs. H. W. Allen will present Evan Williams, the tenor, November 2.

Sam Lamberson arrived in town late in September. He tells a story of hardships encountered on his way from Berlin, where he was studying with Josef Lhevinne.

Clara Wagner, after a summer spent in New York, studying with Mme. de Serrano, the vocal teacher has returned and reopened her studio in the Auditorium.

E. C. Rowdon, the baritone, who opened a studio in the Jamieson Building late last season, announces the organization of an oratorio society. It is the aim to have a chorus of from 125 to 150 voices, and to present "The Messiah" at Christmas time.

The Mendelssohn Club has reorganized under the direction of H. W. Newton. The club will give two concerts, one probably in January, and another in April.

Norine W. Harris, pianist, organist, and singer, is a recent addition to the local musical colony.

Considerable interest is being manifested over the appearance at Pantages Theatre of Annabelle Moore, prominent in the younger society set. She and John Laraway, a Spokane boy, will present "The Slave Dance," a fantasy of old Egypt. Miss Moore has always been in great demand at entertainments, where her dancing met with instant approval; but it was not until last year that she slipped away quietly and signed a contract with the Pantages people. Her bookings carried her to the coast cities, so this is the first opportunity local people have had to see her professional work.

ELMO M. MINCHART.

Bloch's Aeolian Hall Program.

Alexander Bloch's New York recital will occur in Aeolian Hall, Wednesday evening, October 28. The violinist will be accompanied by Blanche Bloch.

These are to be the numbers:

Sonata, No. 10, op. 96.....	Beethoven
Concerto in D major.....	Paganini
Lithauesches Lied.....	Chopin-Auer
Serenata Napoletana.....	Sgambati
Hungarian Dance, No. 1.....	Brahms-Joachim
Romanze.....	Wagner-Wilhelmj
Polonaise in D major.....	Wieniawski

Koelling-Connell Joint Recital.

Helene Koelling and Horatio Connell will give a joint recital at Olean, N. Y., on November 9. In addition to solo groups, the two artists will unite in duets for the opening and closing of the program.

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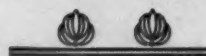
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